

THE TYPES OF SANSKRIT DRAMA

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With a Foreword by Dr S K De M A. D Lit (Lon)

BY
D. R MANKAD

PRESENTED BY
Shri K M Jhaveri

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पि त रौ य न्दे

देवानामिदमामनन्ति मुनयः कान्तं प्रभुं चाक्षुषं
 रुद्रेणेदमुमाकृतव्यातिकरे स्वांगे विभक्तं द्विधा ।
 त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
 नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधानम् ॥

FOREWORD

It gives me great pleasure to have this opportunity of expressing my appreciation of the work of my young friend Mr D R Mankad who is already known as the author of several admirable papers on Sanskrit dramatic theory and practice and recommending it to all students of Sanskrit literature

Sanskrit Dramaturgy is one of the many subjects which still await general as well as special investigation The allied subject of Sanskrit Poetics has just begun to be systematically studied but Dramaturgy and Histrionic Art are subjects which are still practically unexplored As most of the *original texts were still unknown uncertain or unavailable* very few scholars have hitherto seriously ventured to undertake a critical enquiry In popular books published in India and abroad on the other hand some wild theories have occasionally been set forth without the slightest justification Now that sufficient materials are available it is necessary to make a deeper and more accurate study and we can for this reason heartily welcome the fruits of Mr Mankad's labours presented in the following pages

There can hardly be any doubt that the subject itself with a literature going back to several centuries is deserving of careful and detailed study It is not Mr Mankad's ambition to write an exhaustive account or to make a comparative study but he limits himself to the modest object of examining critically the Sanskrit dramatic theory which directed the evolution of the different dramatic types and controlled their technique He has been able to bring together an amount of material from an intensive study of the dramaturgy as well as dramatic texts and whatever judgment may be passed on the conclusions he has drawn the documentary value of his work can hardly be disputed He has wisely eschewed the more tempting course of producing an

VIII

imposing work containing bird's eye views or sweeping generalisations on the basis of meagre and generally unreliable facts and opinions. He realises that on the pioneer investigator in this comparatively little known field falls the more humble but more important duty of a patient and conscientious collection of first hand facts which are indeed the links without which the chain of historical summary or even of any kind of generalisation cannot be properly forged. In the present state of our knowledge it is not expected that all the difficulties and obscurities will be solved with absolute certainty or that all scholars will agree with every statement made but the young author with the judgment and insight of more mature years has expressed very lucidly what he has to say and has exhibited not only a thorough familiarity with theory but also a complete mastery of details controlled and ordered by the sobriety of true scholarship. It will be a source of satisfaction if his little book as one of the pioneer contributions on a difficult and complicated problem is able to draw the attention of interested scholars and further stimulate research in an almost untrodden field.

University of Dacca
22 1936

S. L. De

PREFACE

After the modern revival of Sanskrit studies Sanskrit plays are widely read and studied but the study of Sanskrit Dramatic theory has been most sadly neglected. A detailed and critical study of Sanskrit Dramaturgy in all its branches is a desideratum. With a view to meet with this want to some extent I have undertaken the publication of this small volume.

In the following pages I have attempted to ascertain the nature of the types of Sanskrit Drama (नाट्य as well as नाट्यशास्त्र) in their origin and development. The subject being entirely such as has not been studied in modern days I have given full information from the original Sanskrit dramaturgical works. Incidentally I have ventured to discuss certain problems connected with the subject but the conclusions drawn are mere suggestions. And I shall consider myself more than amply rewarded for my labours if they will stimulate further critical study in this direction. This forms only one chapter in the vast study of the Sanskrit Dramatic theory.

I am extremely grateful to Dr S K Das of the Dacca University for writing the Foreword to the present work and for encouraging me in these studies. I am also thankful to Prof B K Bhattacharya and Prof K H Dhruva both of whom have made valuable suggestions during the course of my studies.

Department of Sanskrit
D J Sind College Karachi

10436

D R MANJAD

ABBREVIATIONS

[Following is the list of abbreviations used for the works, more frequently quoted during the course of this work.]

NS = नाट्यशास्त्र Nir. Press.

AP = अग्निपुराण (c. 825 AD.) Anandasrama S.

Abb = अभिनवभारती (c. 975-1015) GOS. .

DR = दशरूप (c. 974-995) ed. by Haas 1912

SP = शुक्लारप्रकाश (c. 1050-1100) as qd. in BP-Intro.

KS = काव्यानुशासन (c. 1084-1173) Nir. Press

ND = नाट्यदर्पण (1093-1175) GOS

BP = भावप्रकाशन (c. 1175-1250) GOS

PR = प्रतापहरीय (c. 1275-1325) ed. by K. P. Trivedi

RS = रसार्णवसुधार (c. 1330) Trivandrum S S

SD = साहित्यदर्पण (c. 1300-40) ed. by Kane, 1923

App. E

Mtr = मत्स्यपुराण as quoted by गणेश on सावन्तर

Nir. Press.

SR = संगीतरत्नाकर ASS

NSD = नाट्यसर्वस्वदीपिका A Ms in B. O. R. I.

RK = रसकौमुदी " "

BSG = भरतशास्त्रग्रन्थ " "

BA = भावार्णव " "

SDK = सिद्धान्तकौमुदी

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CHAPTER I
INTRODUCTORY

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A general study of the extant Sanskrit dramas leaves an impression that our Drama was, as it were, still born. It would seem that from the earliest plays of भट्ट and कालिदास to the latest dramas of the seventeenth and eighteenth centuries, there has been very little advance in its technique. The earliest drama known, already shows a form, which was crystallised in its structure and even in its theme¹. Sanskrit dramatists, as it were, lacked in imagination and experimentation. There does not appear to have been any bold departure from the standard drama, as far as its technique goes. Nay more, even the theory, as fixed by भरत's नाट्य-शास्त्र, as early as कालिदास or most probably earlier than his age, presupposes a type of drama which has been truly represented by our extant dramas. Thus our earliest dramas and our earliest theory of Dramatics, both show a form of drama which was fully developed and on which there has been very little advance.

Why is this so? Can we reasonably believe in such a state of things? We shall try to answer these questions during the course of this

1. Even उभयनिर्धारिता the नाट्य published under the name of भट्ट, which appears to be his, shows all the technical details as prescribed in the theory known to us. The नाट्य, the प्रस्तावना, the रस, the नाट्यशास्त्र and the set style of the theme—all are in perfect harmony with the theory.

CHAPTER I INTRODUCTORY

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little volume but for the present, we shall have to collect data for the purpose. In order to understand the essential nature of our drama, it is necessary that we should undertake a detailed study of all the types of drama as represented in practice and theory. Fortunately for us a work of encyclopaedic nature on this subject, has recently been brought to light and published in the Gaskell Oriental Series under the title of *मायमन्त्रम्*. Though this work belongs to a very late period and though its text as available is almost a confused mass of miscellany, a careful study of the work helps us in formulating certain broad ideas as to the gradual development of our Drama. I shall therefore, undertake a detailed study of the various types of Sanskrit Drama as described in our extant dramaturgical texts.

Our dramaturgists have, it seems, very early, distinguished between the art of histrionics (नाट्य) and the art of dancing (नृत्त or नृत्य) and as some of the types of our Drama are based on नृत्त and others on नाट्य it becomes essential for us to understand clearly these terms before we study the forms of Drama themselves.

1 नृत्त, नृत्य and नाट्य

These three terms are very often explained in the works on Sanskrit Dramaturgy but there is a divergence of opinion as regards the sense attached to them. नृत्त and नृत्य are usually derived from the root नृत् while नाट्य is derived from the

root नृ². If we can ascertain the distinctions, if any between these two roots, it will be easier for us to arrive at the exact senses of the above three terms

नृत् and नट्

Chronologically, the usage in literature shows नृत् to be an earlier root, yet there is a difference of opinion about the origin of these two roots. It was Weber³, who first pointed out that नट् is a prakritisation of नृत्. There is also a view⁴, which takes नृत् to be a sanskritised root from नट्, which according to them would be the

2 रामचन्द्र in his ND advances another view (P 23)

नाटकमिति नाट्यमिति विविक्तं एतद्वचनेन सङ्घातानां दृश्यं वर्तमानमिति नाटकम् ।
कथितमङ्गमङ्गु समवायेत्यपि तत्रैव नाटकं सङ्घातमिति नन नृ दृश्येन दृश्यानामभिप्रायः ।
यद्यपि कथाश्चेति भेददृश्यं नाट्यमिति तथाप्यभेदाभावात् तद्विशेषद्वेयनामभावात् न तथा
एतद्वचनमिति न ते नाटकम् ।

This view if correct may lead us to derive नाट्य from नाट् and so नट् will have no place in the evolution of नाट्य. But there are other considerations which militate against taking नाट् as the root for नाट्य or नाटक. Most probably with ND's sole exception there is no other attempt known to derive नाट्य from नाट्. For lengthening of the vowel there is the grammarians' sanction as the roots with penultimate short vowel do so in forming Potential Particles. But apart from that there is the sanction of कपिलि (IV 3 129) in deriving नाट्य from नृत्. Compare also the following (NSD fol 29)

नट्यपदेन नट्यं नट्कृतमिति सिद्धं

नट्यव चर्ते नाट्ये ।

On the whole then it seems correct to connect नाट्य with नृत्

3 *History of Indian Literature* Weber 3rd edition P 137

4 This view was expressed in *Śikṣā* a leading Gujarati monthly journal March and May 1931

original root. But both these views seem to be erroneous (that is, if the votaries of the first view take नृ to be an original Prakrit root). नृ is not a Prakrit root at all, for it is not used in that form anywhere in the Prakrit Literature. Prakrit lexicons only show the root नद्, not नृ which fact alone is enough to show that नृ was never regarded as a Prakrit root. There are forms like नद् seen in Prakrit Literature⁵ but a root like नृ would only yield नद्. Thus, as far as the evidence of actual usage goes, नृ cannot be taken as a Prakrit root. Nor is the second view correct according to which, नृ would be a root later than नृ. Here again the actual usage falsifies any such theory, नृ is seen in ऋग्वेद⁶ itself, while the earliest usage of नद् is met with in पणिनि⁷, proving नृ to be an earlier root. It is true that much is to be taken for granted in calling नृ a later root, simply because its usage is not seen earlier. One may argue that it might have been used in spoken language only. But the continuous absence of this word in all the earlier literature makes it probable that it was a later root. And this appears to be quite reasonable. Both नृ and नद् are used in Sanskrit

5 I am indebted for this information to Pandit Becharadas who is an erudite Prakrit Scholar and who was a Professor at Gujarat Vidyapith at Ahmedabad. But it is possible that this नद् is a reflection of Prakrit equivalents of नृ like नद् etc.

6 RV X 18 8 X 29 2 VIII 37 7 VIII 81 3 VIII 24 9 I 130 7 etc.

7 IV 3 110 111 'कारकः' इति नृ नृ नृ नृ
नृ नृ नृ नृ नृ

Literature⁸ and though there may have been some confusion in the usage of these roots at first it seems quite likely that they soon came to denote two different concepts रु indicated a particular form of entertainment But as this form of entertainment developed and incorporated new features into it it became necessary to find out a word which would indicate this newly developed form of entertainment So नृ came to denote a form of entertainment which had developed from the form of entertainment indicated by the root रु and which for that same reason was necessarily later Thus too रु seems to be an earlier root According to this reasoning, रु will have the sense of dancing and नृ that of acting

Now it will be seen that at the time when नृ was given a sense different from that of रु (and this must have happened when नृ was accepted as a Sanskrit root, even if it be taken as a Prākṛit root at first) the two forms of entertainment arising from the same action, had been permanently separated and had gained their individual traits नटप, which is distinct from रुत्य (as we shall presently see), must have come into existence just before the root नृ was distinguished from रु It is probable, that the root नृ first meant to dance and later on as it developed came to mean 'acting' Following may support such a view⁹

8 It is possible that नृ is a further evolved form of रु

9 SDh. P. 195

नट वृत्तौ । इत्यमेव पूर्वमपि पठितम् । तत्राय विवेक ।
पूर्वं पठितस्य नाट्यमर्थः । य इतिपु नटव्यपदेशः ।

Thus it may seem that नट had both these senses and it would be quite natural to suppose that the earlier sense was 'dancing' and as it developed it came to mean 'acting'. It should also be remembered that in पाणिनि नट, नट and नाट्य—all the three terms are seen and this may show a definite development of the word नट, as distinguished from वृत्त, for even in the above passage from SDK, नाट्य has been assigned the sense of 'acting' not of 'dancing'.

But, just as नट is found to have been used in both the senses, नाट्य too has been assigned both these senses in certain works. In the prelude to a work called नाट्यसर्वस्वरिणि, a ms in possession of the Govt Oriental Library at B O R I, the following is found (fol 10^v)¹⁰

भरतः बहुधा सति नादिसारस्वदादयः
तेषां प्रमाणमादिञ्च भरतस्त उमावति
अत एतादिभरतप्रकारं नटनं स्मृतम्
नाटकास्तु कथाप्राया दशरूपकमञ्जरी
शैलपसूत्रधारयै पुस्तिकाप्रतिमादिभिः
वेशभाषाविकारादिवचनाभिपद्यकृत
तस्मादबुधस्य नृत्तस्य प्रमाणं न भवति ते

10 For a discussion about the identity of this ms see my paper on पाणिनि in the *Annals of B O R I* Vol XIII No 11 P 173 ff. Also of the same Vol XV Parts I II P 89 ff. I am indebted to the Curator for the use of the ms.

नटन नाटिकानां च तेषां करणमेव हि

तस्मान्नाटयस्य शुद्धान्न, शास्त्रसिद्ध प्रवक्ष्यति

This shows that according to this work नाटय was not the same as रूपक. It was mere नृत्त or नृत्य and this is amply corroborated by the definitions of the 37 types of नाटय as given in this work. Further, in this work the author takes an opportunity of deriving the words नाटय and नृत्य (fol. 28), wherein he describes नाट्य as the art of नट्, and then includes under it ताण्डव, नर्तन and सार्य. This classification is evidently based on some sort of differentiation between नाट्य and नर्तन, and in the light of the above passage, it being impossible to understand नाट्य in the sense of drama, it must have the sense of नृत्य as understood by DR and others.

Thus नाट्य seems to have been used in the sense of नृत्य and नाट्य and perhaps of नृत्त. That it had both these senses is also seen in मातृविक्रमोद्भूतम्. It mentions a नाट्य called छलित or चलित which was properly acted by मातृविक्रम. The character of चलित as described in the drama was that of नृत्य. It was certainly not a drama nor was it a mere नृत्त type. As there is the express mention यथासमभिनयति after the stanza recited by मातृविक्रम it is obvious that it was a type which involved अभिनय and this was the technical nature of नृत्य¹¹. नाटय, thus, here refers

11 It seems that कालिदास recognised the principle that नाट्य was at the root of नृत्य. The fact that he calls the two नाटयार्थे भावः incarnate suggests it. Thus also चलित was a नृत्य type.

to नृत्य.¹² Same is the nature of नाट्य as used in NSD. मालविकाग्निमित्रम् knows नाट्य in the sense of drama also गणदास eulogises नाट्य thus (I, 4) ¹³

देवानामिदमामनन्ति मुनयः शान्तं कर्तुं चाधुप
 रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
 त्रैगुण्योद्भवमनं लोकचरितं नानारसं दृश्यते
 नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

This stanza characterises नाट्य as one where लोकचरित is seen, which would, necessarily refer to drama proper, rather than to an ordinary नृत्यप्रकार.¹⁴

- 12 Following note by Prof B K Thakore will be interesting पञ्चाङ्गभिनय and चरित are distinguished by कालिदास Former is acting on the stage by the fully trained नट complete in all respects It is highest proficiency in this many sided art चरित is the penultimate step only after it is mastered can the pupil be taught the former In चरित शतप including (and enhancing the effects of) सगीत is performed as by a mere नर्तकी, then अभिनय by itself (without शतप or सगीत) as by a नर्तक For चरित then it is essential that (a) the passage to be performed must be short (b) yet should embody several ras and rasavyas in a sequence that is natural or at least possible (c) that the 2nd half of the performance (i. e. अभिनय or नाट्य proper) should be exhibited immediately after the first half and that (d) the शतपटी or माझिक judges this 2nd half in relation to what he has just seen and heard चरित therefore (and a fortiori the earlier stages also) is purely a school room exercise not a kind of public performance on the stage in any sense

13 of NS I 78

- 14 Following note, too by Prof B K Thakore is worth quoting This stanza covers the whole gamut (a) शतप the merely physical movements (including appropriate expression and

All this shows that नृ as well as नाच was, at one time or the other, used in both the senses of acting and dancing. But this should not be difficult to explain. Our earlier analysis of नृ being used for a form of entertainment distinct from the one represented by नृत्य, would lead us to believe that almost as early as the root नृ came into existence, a distinct sense was given to it. However, it is quite possible that in the beginning, there must have been a confusion in the use of both these roots नृ and नृत्य, one being very often used for the other. And the theorists would recognise the distinction only after the sense had been fully crystallised in the popular usage. Thus the fact that we do have usages showing both the senses

movements of eye, eye brow, face, hands, shoulders, breasts, hips and of course also the feet and their toes)

(1) नृ—the above plus recitation or singing without any flaw or impropriety in tune with and in full accord with the sense of the words

(2) नाचन—the above (1) or (1+1) plus acting proper. Where not wanted, or inappropriate नम or रस or both would be dropped

It also distinguishes between

(1) Male and female or (2) नृत्य style and नाच style, and recognises the intimate connection of the theatre with the नृत्य and the three नृ at the root of infinite play and variety of the real human drama which नम, नाच and नाच copy and reproduce in miniature by the use of some conventions so as to present an artistically unified picture, within convenient limits of time, space and resources

That is why, says the stanza, all sorts and conditions of spectators are pleased by this, as by nothing else

of नट्, should refer to the period of transition during which नट् was used in both the senses

Whatever may be the time when नट् and नृत् were finally distinguished in senses, it seems almost certain that according to the above discussion, नृत् was earlier than नट्. This is borne out by the technical difference in the senses assigned to the words नृत्त, नृत्य and नाट्य (as used in our dramaturgical works) into the nature of which we shall now inquire

नृत्त, नृत्य and नाट्य

If नट् is distinguished from नृत् as suggested above, there must be similar distinctions between the forms of entertainment denoted by these roots. This we can learn from the works on dramaturgy. Let us, then, see what evidence we get about the nature of these terms in various dramaturgical works

(MMC P 59)

धीरोदात्ताद्यवस्थानुहृतिर्नाम रसाश्रयम्
तादृङ् नाट्यं द्विधा प्रोक्तं नृतनृत्यविभागेन
भावश्रयं तु नृत्तं नृत्यं ताललयश्रयम्

(SR, 7th अध्याय)

नाट्यं नृत्यं तथा नृत्तं त्रैधा तदिति कीर्तितम् ।
नाट्यशब्दे रसो गुह्यो रसान्निवृत्तिप्रकारणम् ॥२७॥
आह्वितमित्रैरेव भावानेन व्यवहृतं यत्
तन्मृत्यं मार्गशब्देन प्रसिद्धं नृत्यवादिनाम् ॥२८॥

गात्रविशेषमात्रं तु सर्वाभिनयवर्जितम्
आङ्गिकोक्तप्रकारेण कृतं नृत्यविदे विदुः ॥२९॥

(BP P. 181)

यद्यद्रसात्मकं तत्तद्वाक्यार्थाभिर्यामकम्
यद्यद्वावाच्यं तत्तत्पदार्थाभिनयात्मकम्
नृत्यं भावाभयं कृतं रसाभयमुदाहृतम्
नृत्यवृत्तविभागश्च बहुभिर्वहुधोदितः
तद्द्वयं नाटकादीनां भूयसां गुणकारकम्
नृत्यवृत्तविभागस्तु परस्तात्प्रयोज्यते

(DR I, 7 13)

भावस्थानुवृत्तिर्नाट्यं रूपं दृश्यतयोऽप्युच्यते
रूपम् तत्प्रमाणापोद्गम्यैव रसाभयम्
अन्यद्वावाच्यं नृत्यं कृतं तालज्याभयम्

(PR P 100-1)

. . . नाट्यं रसाभयम्
भावाभयं तु कृतं नृत्यं तालज्याभयम्

SDK P 196)

वाक्यार्थाभिर्यो नाट्यम् पदार्थाभिनया नृत्यम् । गात्रविशेषमात्रं
तु कृतम् ।

Let us now examine the result of these various views with regard to the nature of नाट्य कृत्य and कृत. We shall, for the present, leave apart the views expressed in NS and Abh. Following table clearly shows the various views about these terms .

Work	वृत्त	वृत्त्य	नाट्य
1 MMC	भावाश्रयम्	ताललयाश्रयम्	रसाश्रयम्
2 PR	"	"	"
3 DR	ताललयाश्रयम्	भावाश्रयम्	"
4 SR	"	"	"
5 BP	रसाश्रयम्	"	वृत्त = नाट्य
6 SDK ¹⁵	ताललयाश्रयम्	"	रसाश्रयम्

Above analysis shows that all are agreed about the technical aspect of नाट्य, but there is a difference of opinion about the other two. It will be noted that in MMC and PR the terms वृत्त and वृत्त्य are 'curiously interchanged', while BP is alone in describing वृत्त as रसाश्रयम्, thus equating it with नाट्य. Let us examine the reasons for this confusion. MMC and PR are very late in date, in comparison with DR and SR. They do not seem to preserve any earlier traditions about this point. Therefore, this curious interchange does not seem to be intentional, and one may rely more on DR which has been recognised as the standard text-book on dramaturgy and from which all other later works have profusely drawn their materials.

15 The quotation from this work as given above when read in connection with BP and SR suggests that the author believed in the same view as held by DR. About वृत्त SDK is clear, and as वृत्त्य is collol वृत्त्योक्तिरालम्ब्यम् it is clearly based on नाट्य so is वृत्त्य based on वृत्त as it is taken as वृत्त्योक्तिरालम्ब्यम्.

But in order to understand clearly the import of these terms, we shall have to keep in mind the subtle distinction between भाग and ल. DR, after defining नृत्य and नृत्त as noted above, further adds:¹⁶

आद्यं पदार्थभिनयेन गानेन देही तथा परम्

So do BP and SR. and SDK describes नृत्य as पदार्थभिनयः। This clearly makes नृत्त, a further evolved form of नृत्य. नृत्त is the original form of entertainment on which नृत्य was an improvement. Our above analysis shows that नृत्य involved ताल and स्वर only, not भाग, while नृत्य, was essentially connected with भाग.¹⁷ and producing भाग in the minds of the audience, is an art far more advanced than mere गान-नृत्य. Thus too, नृत्त seems to be earlier. SR clearly points out that नृत्त involved mere movements of limbs without any अभिनय. A dancer would move his or her limbs in harmony with music (or probably this required very little of music as rhythmical movement of limbs only was essential to नृत्त). There was no acting in नृत्त. That was added to नृत्त. Proper acting would create भाग in the minds of the audience. Thus in नृत्य, the actor had to act in such a manner that a corresponding भाग would be created in the minds of the spectators. Imagine a child dancing on some joyous occasion and add to this motion of the child, rhythm and ताल and you have नृत्त नृत्य

16 cf. भगवद्गीता used in the sense of नृत्य in भागवत- I, 6,

17 DR I 16

thus, is dance, while नृत्य is mimetic art. If we realise this essential difference between नृत्य and नृत्य (as seen in DR), it will be seen that नृत्य which is based on ताल only, must be very primitive. As it developed and as the abstract notions of नाच and रस evolved, this same नृत्य, incorporating as it did, further elements, assumed first the form of नृत्य and then the form of नाच. Thus both नृत्य and नाच, it can be safely said, are further evolved forms of नृत्य. This evolutionary distinction is noticed by Abh also. Abh at P. 184, gives the following divisions of नृत्य: (1) मद्यन (2) उद्गन (3) मद्यनमिश्र (4) उद्गनमिश्र (5) that which includes harmonious motions of hands and feet as in रेवक and अङ्गद्वारक (6) that which includes music leading to अभिनय (7) that which follows music and वाद्यताल with harmonious motion of limbs. It will be seen that the first four divisions are based on a principle, distinct from the one on which are based the last three. These three can be resolved into two types only—one which has pure गानविशेष and in which hands and feet are moved in harmony with माधवग and the second which includes अभिनय, with harmonious motion of limbs following music. (And it will be recognised that these two are the same as नृत्य and नृत्य). These two types of नृत्य are further on taken as distinct from नाच as is understood from the following:

प्रथमः भेदः लौकिके स्वतंत्रनृते देवतातोषणादौ वा । द्वितीयः पुरातन-
विधौ परिशिष्टनृत्तभङ्गतया (Abh 181)

This means that the first type, which is वृत्त was quite distinct and the second type, which is नृत्त was useful in नाट्य. Thus both these are distinct from नाट्य.

It will now be seen that there is no technical difference between the views of SR and DR on the one hand and PR and MMC on the other, only there is an interchange in naming. And bearing in mind that DR and SR are both earlier than PR and MMC, the servile characters of the last two and the literal senses¹⁸ of the words वृत्त and नृत्त, one is inclined to follow DR.

Why, then, did शारदाजनय equate वृत्त with नाट्य by calling it रसाध्यम्? But शारदाजनय also records another view. In the tenth अध्याय he writes¹⁹

नाट्यस्य प्रतिभागस्तु शयाशास्त्रं प्रदर्शयत्
 नाट्यस्थितानाकार्यवशात्प्रतिभागमहम्
 नटवर्गेन नाट्यं रसादिति नाट्यविदां मतम्
 पदाभिप्रायमिति नटवर्गेन यत्
 तनुत्तमस्यमनसि नटद्रव्यं द्विविधं भवेत्
 गतं भावाध्यासात्मा दृश्यं नटद्रव्यं मत्ता
 प्रियार्थनामनिवृत्तिं सा प्रियमभिधीयते
 दृश्यं मत्तामुत्तमस्यमनसि रसाध्यमिति

This is, as if reiterating the view of DR. It is well known that BP is a compendium of the works

18. The words वृत्त and नृत्त are to be derived from वृत्त and नृत्त. The first 'P' in 'P' and 'P' is 'P' and 'P' is 'P'. The two 'P' with means 'P' of 'P' and 'P' is 'P' and 'P' is 'P'.

19. 11. 1. 2.

on dramaturgy known to शास्त्रातनय, and he very often, mentions, with or without acknowledgements, various views on the subjects he is dealing with. It may have been so in this case. But the view which considers नृत्त and नाट्य as identical, is found in one other place also. NS notes a पूर्वपक्ष (which does not seem a पूर्वपक्ष as such, but a mere objection forestalled by the author himself) which it has refuted. When भरत explained the origin of नृत्त, the sages asked him ²⁰

यदा प्राप्स्यर्थमर्थानां तज्ज्ञैरभिनयः कृतः
तस्मान्नृत्तः कृतः ह्यतएव स्वभावमपेक्षते
न गीतकार्यसम्बद्धः न चाप्यर्थस्य भावकम्
कस्मान्नृत्तं कृतं ह्येतद्गीतेष्वासारितेषु च

To this doubt the reply is given thus

अत्रोच्यते न खल्वर्थं कच्चिन्नृत्तमपेक्षते
किन्तु शोभां जनयतीत्यतो नृत्तं प्रवर्तितम्
प्रायेण सर्वलोकस्य नृत्तमिष्टं स्वभावतः
माद्वल्यमिति कृत्वा च नृत्तमेतन्प्रकीर्तितम्
विवाहप्रसवावाहप्रमोदशब्दयुदयादिषु
विनोदकरणे चेति नृत्तमेतदप्रवर्तितम्

This doubt and its answer clearly show that even according to NS, नृत्त had no other purpose than to amuse the minds of people. This नृत्त would, therefore, be almost the same as explained by DR. This summary treatment of the पूर्वपक्ष, in NS, has been very elaborately discussed in Abh. Abhinava has summarised the argument of the

पूर्वपक्ष that वृत्त and नृत्य are identical by advancing three possible issues and then has refuted all these three and then established that वृत्त and नृत्य were not identical. He closes his long discussion by the remark ²¹

एव नाद्यान्ता वृत्तस्य गीतादिबहुपायगद्य समर्थित ।

But in so doing Abh brings out two or three points which are of immense value to us in the present enquiry. The पूर्वपक्ष, according to Abh, considered that there existed non distinction between वृत्त and नाट्य, mainly for the reason that both had अभिनय in them. In saying so, the पूर्वपक्ष distinguishes two varieties of वृत्त. One which is absolutely void of अभिनय (and consists of bending, turning raising of eye brows, moving of eye balls and feet trembling, throbbing and bending of waist and other forms of रेचकादि) is pure वृत्त according to the पूर्वपक्ष, and the one which includes अभिनय is the same as नाट्य. (See P 174 comm II 22 3 to P 175 II 1 2). Thus the controversy is about the second kind for even the पूर्वपक्ष calls the first variety as वृत्त and as such quite distinct from नाट्य. It is the second variety that is identified with नाट्य.

As against this Abh distinguishes between these two i.e. between the second variety and नाट्य. He says (P 177 9)

वृत्त (by which the above second variety is meant), cannot be the same as नाट्य for there is

no अभिनय in नृत्त as you point out to be. It may be urged against this that in नृत्तकाव्य like दोम्बिका, the नर्तकी tries to attract the mind of the king, by music etc., and thus these नृत्तकाव्य must contain अभिनय. But Abh. says that the अभिनय required in नृत्तकाव्य is distinct from the अभिनय required in नाय. In नृत्तकाव्य, the नर्तकी does resort to अङ्गव्यापार by proper gesticulations of eyes etc., but all that is for attracting the king in whose presence she dances. Thus this अभिनय of नर्तकी excites the passion of the king but the अभिनय of a नट is for playing the role of some one else and thus he has to show feelings etc., as experienced by another person and make them manifest on the stage, by visible representation. A नर्तकी does not play any one's role and in her case she has nothing to represent visibly. All that she has to do, is to attract the heart of the king by personal appeal, as it were, through her gesticulations. She has not to put on any one's dress etc. (thus आहाराभिनय is almost absent in her case)

This distinction, so descriptively, brought out by Abh., has really a very important significance. We have seen that according to DR and others, शब्द was considered आशयम् and नाय was स्वभावम्. Here, too, the नृत्त that includes अभिनय, is shown to have the capacity of exciting the मन only, while the feelings evoked in the hearts of the spectators by शब्द, are shown to have a lengthy process which really means that शब्द is evoked. Thus Abh. refutes the arguments of the पुराण by

saying that his second variety of वृत्त has a sort of अभिनय, but it can produce भाव only, not रस, which would be evoked only by नाट्य which, therefore, is distinct from this second variety of वृत्त

Now it will be seen that the distinction between वृत्त, वृत्य and नाट्य as known to DR and others, is also recognised by Abh only, he does not use the term वृत्य but embraces both वृत्त and वृत्य of DR by वृत्त, of which, however, two aspects corresponding to DR's वृत्त and वृत्य, are distinguished as shown above

It seems that this distinction between वृत्त and नाट्य, was known to हर्ष, भट्टनन्द and भट्टशौक्य, as is seen from the following quotation found in Abh

रसभावदृष्टइस्तद्विशेषाद्यदन्न पूर्णं चापूर्णं वा वृत्त एव नाट्यवृत्तयो
मेदस्तुत्यानुकारत्वे इति हर्षवार्तिकम् । शिष्याहस्वेच्छान्यवृत्तकतिपयनाट्याद्रवृत्त
वृत्तमभ्यामफल इति भट्टनन्द । समयमात्र इत्यादिमन्त्रवद्विवादादौ इति
भट्टशौक्य ।

Thus the view that वृत्त and नाट्य are identical seems to have sprung up out of the confusion that would arise when वृत्त was developing into वृत्य. At that time no distinct notions could have been formed about the two different varieties and therefore वृत्त and वृत्य were known by the same term वृत्त. This confusion is bound to happen in such a transitional period. But when these two forms had crystallised they came to be differently known as वृत्त and वृत्य. This confusion between वृत्त and नाट्य is seen in SDK and NSD. In several other places also such a use of the term नाट्य is found, which

would be reminiscent of the above noted transitional period

Now it will be seen that शारदातनय, presumably referred to such a view as has been presupposed by Abh. But in reality they all (i.e. all our extant theorists) took नृत्त to be quite distinct from नाट्य. From the point of view of evolution, first comes नृत्त, then नृत्य and last नाट्य. नृत्त is mere dance, नृत्य had gesture added to it while नाट्य had speech (i.e. dialogue) too. Thus नाट्य incorporated all the three features—dance, music and speech—which are so essential for the creation of drama. This technical difference between नृत्त, नृत्य and नाट्य should be fully borne in mind for the detailed study of our dramas.

2 रूपक and उपरूपक

It will now be seen that India has witnessed three distinct forms of entertainment based on नृत्त, नृत्य and नाट्य but the one based on नृत्त never seems to have attained to the position of a drama. It remained for the court hall of the king and for the court yard of the temple. It was an accomplishment of the courtesan from whom even the princes and princesses learnt the art. But as the tastes of the people were cultivated and as then general culture evolved further, they were not satisfied by mere rhythmic dancing. They had to invent newer forms of entertainment and they soon saw that their original dance combined with histrionics and with music gave them the

necessary variety. Thus they adopted and called नृत्य. But the society was progressing fast, their mental horizon was ever widening, their abstract thinking was ever getting deeper and deeper. They then, wanted still subtler form of entertainment. They evolved नाट्य, and by gradual degrees took it to a height of refinement which even to-day evokes the admiration of all the civilized peoples. The form of entertainment based on नृत्य our dramaturgists called उपरूपक* and the one based on नाट्य, they designated as रूपक.

There was a technical difference between रूपक and उपरूपक, which is very well brought out by हेमचन्द्र (who has appropriated the whole passage from Abh) in the following extract (KS P 329 330)

अथ पाठ्यस्य गेयस्य च रूपकस्य को भेदः । अथमाह्वयते-पाठ्यं हि अङ्गं गीतं चेत्युभयमप्रतिष्ठितम् । तथा हि करकरणचारि मण्डलादियत्तप्राप्तोपयोगि तत्त्वरूपेण लयादिव्यवस्थया आनयितमेव यथारसं प्रयुज्यमानत्वेन विपर्ययात् । गेयं तु गीतमङ्गं च द्वयमपि स्वप्रतिष्ठितम् । तथा हि यस्य यादृशं लभ्यति स्वरूपादिकं निरूपितं तत्र विपर्ययति मन्त्रादिवत् । यद्यपि कश्चिद्वर्णाङ्गं प्राधाय यथा प्रत्यानादौ, कश्चिद्व्याघ्रप्राधाय यथा भाणकादिषु भग्नताडपरिक्रमणादौ, कश्चिद्वर्णीयमानरूपकमभिषेकप्राधाय यथा रुक्मिणिकादिप्रयोगान्तरं हुट्टनकारावसरे । अतएव तत्र क्षेत्रभाषया वलिमार्ग इति प्रसिद्धिः । तथापि गीताभयत्वेन वाशादेः प्रयोग इति गेयमिति निर्दिष्टम् ।

किं च पाठ्यं साधारणकारकत्वानुस्यवसायसप्तयुगयामिनः पात्रं प्रति भाषानियमस्य नियतस्य छन्दोकाराणां भाभीयते असङ्गत्यासरेरपि तु यादृशा लयतालदिना सादृश्यसूचनयायाऽभिनयः सात्विकादि प्रभावराशनुसरितया प्रयागयावस्तदुचि तार्थपरिपूरणं धृतागीतेन क्रियते । गेयं च हस्तदादेरेव नस्तुभूतस्वरसादिमध्यपाति पिप्यपिरेन्दपद्वन्त्यः कृत्वा प्रीतिः श्लाघ्यः .

मुपपद्योमिंसधानं च

*For the actual usage of the word etc see further

नेय नास्ति । पाठ्य तु तदेव प्रधानं¹ भरतमुनिप्रवृत्तिना तथैव मूलतः प्रवृत्तिरित्यलं बहुना अप्रस्तुतप्रपञ्चेनेति ।

It will be seen that नेय¹ of हेमचन्द्र is our नृत्य or उपरूपक and his पाठ्य is our नाट्य or रूपक²² The chief point of distinction between the two forms is that the उपरूपक had mainly to do with the bodily gestures and music, while both these occupied a secondary position in रूपक Thus उपरूपक would place greater emphasis on वाक्याभिनय, while रूपक would require सात्त्विक and other अभिनयः

To this distinction between रूपक and उपरूपक we shall have to revert later on just now it is sufficient to note these salient features of both the forms The above distinction brought out by KS is also borne out by other works BP, very clearly mentions (P 221) that रूपकः were रसात्मक and उपरूपकः were भाव्यात्मक, also it calls (P 255) the उपरूपकः as नृत्यभेदा and रूपकः as नाट्यभेदा The distinction (P 181) that नाट्य is वाक्याभिनयात्मक and नृत्य is पदार्थाभिनयात्मक also points to the same principle

After thus understanding the technical nature of रूपक and उपरूपक, it will now be easier to study their divisions in details Let us take up रूपक first

22 KS नेयरूपक is termed वृत्तकान्त by Abb It also uses the term वाक्याभिनयक of P 174 183

CHAPTER II

RŪPAKA

(Nūṭya and Rūṇka)

CHAPTER II

RŪPAKA

(Nāṭya and Rūpaka)

THE word रूपक is to be derived from रूप a root, the exact sense of which, in earlier literature, has not been as yet settled. रूप, a substantive formed from this root, has been used in some of our early works. According to Sten Konow¹, this word occurring in the fourth Rock Edict of अशोक, refers to a shadow device, which leads to the acceptance of the existence of shadow-plays in ancient India. But Keith² takes रूप to mean visible representation. De³ supports him. It seems that Keith is inclined to take this word in connection with puppet-play or Pantomime, which existed in India. He thinks so, because in पेरुगाथा⁴ of the Buddhist cannon, the term रूपरूपम् occurs and there, just before in the text, there is a mention of a puppet. This sense may hold good in the case of the Fourth Rock Edict of अशोक, as अशोक there, speaks of exhibiting spectacles of the dwellings of gods, of elephants and of bonfires. This sense would be admirably suitable for the compound रूपदत्त,⁵ where it is obvious that some art is referred to. That रूप in

1 San D P 51

2 San D P 51

3 IIIQ Vol VII, P 511

4 V, 391 (See San D P 51)

5 Mithradipuka P 311

these earlier references, alludes to some sort of art of representation, seems definite enough from the very context, and there is every reason to believe that it referred to visible representation, as its later sense attests रूप in this sense, is used in NS, but only in the compound दशरूप, which occurs there five or six times⁶ There are some more places where the word रूप is seen in NS,⁷ but the sense applicable in every case is either 'form' or रूपमय, or mere beauty These have no reference to our enquiry, in which रूप is to be taken as meaning visible representation but there is one term सङ्गरूप used in NS, some four or five times,⁸ the sense of which is not easy to determine It may refer to some sort of special feature of dramatic representation, as it is used in connection with पूर्व रूप also seems to have been used to designate some वाचविशेष in NS, at one place⁹ But these references do not lead us anywhere Only the definite term दशरूप bears testimony that रूप meant a dramatic representation, as early as NS

There is an interesting point in connection with this early sense of रूप रूपम् and other forms of रूप, when used in the stage directions, mean 'to

6 NS XVII 133 XVIII 1 4 184 XIX 46 128 XXVII 50-50

7 NS I 29 XIX 59 73 123 XXI 35 67 177 XXII 73 84

8 NS V 32 36 40 45 XXXI 213 3 also cf XXI 67
a 1 SR 7 1312.

9 NS XXXI 240

act so as to represent visibly a particular situation or emotion' An analysis of our extant dramas shows that roots नट्, रूप् and अभि+नी and their forms like नाटितकेन नाटयन्, नाटयति रूपयति रूपयित्वा etc., are used whenever such a stage direction is intended. All mean the same thing, but a careful investigation reveals the fact that रूप् is invariably used in earlier (i. e. earlier than DR) dramas, while an exclusive use of नाट् and अभि+नी is seen in all the later dramas. With a view to ascertain this, I have collected evidence from all the dramas of note and following is the result.

वररुचि's उभयानुसारिका has no occasion for such a stage direction. I have examined प्रतिमा प्रतिज्ञा, स्वप्नवासवदत्ता, मध्यम, पञ्चरात्र and चारुदत्त of भाव and have found that नाट् is used only twice, once in स्वप्न, and once in चारुदत्त while रूप् is not used at all in these plays. कालिदास's dramas show a fair proportion of both these roots. विक्रमादित्यमीयम् uses रूप् 10 times and नाट् 12 times. In सातविक्रमप्रतिज्ञा, रूप् and नाट् both are used 7 times. In अभिज्ञानशाकुन्तलम्, both the roots are used 11 times. निरूप्य in all the other dramas is used in the sense of 'closely observing' but in अभिज्ञानशाकुन्तलम्, it has been twice used in the sense of 'visibly representing', as in मदनसाधो निरूप्य¹⁰ कौमुदीमञ्जरी which seems to be a fairly early drama,¹¹ uses नाट् once and रूप् twice. भगवद्गीता has no such stage direction. In all the

10 *संस्कृतभाषाशास्त्रम्* Nir Press P 85 67 93

11 See ABORI VII P 50ff. The arguments advanced there are plausible.

three dramas of हर्ष, नाट् only is used to the exclusion of रूप्, while in मत्तविलास of महे-श्वरिचम्, a drama of the same age as हर्ष's, only रूप् is used. In भगवद्गीता, नाट् is usual, but उत्तररामचरित uses रूप् once in the V act आश्वमेधव्रतम्, a drama of this age, has used नाट् only two times and रूप् 12 times. मुद्राराक्षस has नाट् only. चेपीनहार uses नाट् in most cases but has used रूप् twice. धूर्तविराट्, which is certainly earlier than DR, uses रूप् once. These are all the dramas admitted on all hands to have been composed before DR. I have also examined a number of dramas composed after the time of DR, and they all show an exclusive use of नाट्, with only one exception of the dubious पार्वतीपरिणयम्, which uses रूप् 4 times and नाट् 3 times. Of the later dramas I have examined among others, all the available भाग्य and प्रहसन, पारिजातमञ्जरी, कोमुदीमित्राणद, वर्णमुन्दरी, विदग्धमाधव, पार्ष्वराजम्, the six dramas of बत्सरज, उन्मत्तराज, कुन्दमाला, सत्यहरिश्चन्द्र, प्रसन्नराज रतिमन्मथ and कमलिनीकलदन. All these show नाट् only ¹²

If this analysis means anything it seems certain that by the time of DR, रूप् as a root, was definitely superseded by नाट्. Only the earlier dramas show रूप्, not the later ones. This has an interesting parallel in the usage of the word रूपक. It is found that रूपक, as a generic term for drama, came into general prevalence only after DR's age. The above analysis of the dramas also shows that

12 I have not examined dramas of very late dates (ie of 17th and 18th centuries) as their evidence is useless in such an enquiry.

whereas almost all the dramas later than DR, use the generic term रूपक in their प्रस्तावनाs, the earlier dramas are, as if by conspiracy, silent about that word. Not one drama of a date earlier than DR has used this word.¹³ In the works on dramaturgy, again, NS does not know the word रूपक as a generic term for drama, but Abh knows it and अभिनय was almost a contemporary of पनञ्जय, if not later. Earlier term for designating the dramatic genre was नाट्य and in some cases ह्य (is in दशरूप in NS)

The result of this analysis puts a somewhat curious fact before us. It seems that नाट् was the earlier root meaning 'to represent visibly' and नाट्य the earlier term meaning a drama. In the course of evolution ह्य came in the field,¹⁴ both as a root and as a substantive (ह्य). The root ह्य held sway side by side with नाट् for nearly a thousand years and more and then dropped out and नाट् survived, but ह्य developed into रूपक, superseded नाट्य and held field ever afterwards.

This shows that रूपक, as a generic term for drama came into vogue about the ninth or tenth century.

Let us now see the results of this whole discussion. We have examined the terms दृश, दृश्य,

* 13 नाट् in DR uses रूपक and also both ह्य and नाट् but as its date is a matter of uncertainty we may not attach any value to it.

14 There is enough ground for the evolution of such a sense of the root.

नाट्य and रूप and following seem to be the senses attached to them

- (a) नृत्य Dancing
- (b) नृत्य Dancing+music+a little of acting. This is based on नाट्य
- (c) नाट्य (a) + (b) + full histrionics This is based on रूप
- (d) रूप नाट्य + taking the role of some one else

To explain (a) A person experiences an emotion and not being able to control himself begins to exhibit the emotion by moving his limbs. In so doing he has no consideration for others. He jumps and moves i.e. dances just to satisfy himself irrespective of others around him. This is नृत्य. This art, therefore, is exclusively subjective. नृत्य, therefore, can very well be illustrated by the random dancing of a child.

(b) But soon one comes to realise that a particular movement of hand or foot or a particular movement of eye, lip, eye brow etc., conveys a particular emotion to others. Thus the random dancing comes to be regularised. A dancer, experiencing joy himself wishes to show this to others and dances in a particular manner, this shows to the other that the dancer feels joy. This is नृत्य. In this, an objective element creeps in. The dancer has an eye to others to look at him. He may, at times take the aid of music in expressing his emotions. This

is supposed to be based on भाव, because the dancer as well as the spectator does not go beyond that stage. Dancer experiences an emotion (भाव) and shows it by his dance and the spectator realises that भाव. It seems that in नृत्य the spectator knows by the gestures of the नर्तकी that she experiences a particular emotion, but it is not essential that the spectator himself should experience the same emotion. This art therefore, is based on भाव and is mostly subjective, being objective only partially.

(c) But in नाट्य the dancer experiences an emotion and so interprets it in acting that even the spectator loses his identity and feels that emotion. A नर्तकी, for instance, is dancing before a king and wishes to stimulate the feeling of love in him. She dances and acts in such a manner that the king's emotion of love is fully excited. This is नाट्य. Here the art is mostly objective but only partially subjective as the नर्तकी may not always feel the same emotion herself. मालविका's चरित, referred to earlier, is of this type. Various types of नाट्य described in works like NSD also, fall under this class.

(d) So far we have concerned ourselves with one art only—that of expressing one's own emotion by some sort of visible representation. Dance, music and histrionics—all would contribute to this end. But there is another art also. A person knows that at the time of parting from

सीता, राम experienced highly tragic mood. He wants to show to others the feelings experienced by राम. He comes before them, dresses and acts in such a clever manner that the audience, for the time, loose themselves and experience the same emotion as represented by the actor. This process, it will be seen includes the whole of the नाट्य-process and adds to it the element of giving visibility to the part played by him by means of dress etc.¹⁵ Thus हय, which as an art was originally distinct from नाट्य came to be combined with it. हय as a distinct art consisted in taking the form (role) of some one else, by means of the accessories like dress etc and नाट्य was acting etc. In what we call drama, both these came to be combined together and this new art was given the name of हय and later on of हयक. Its distinction as हयक was settled about the 9th or 10th century, earlier the drama was known by the terms नाटक, नाट्य or हय. In course of time हयक became the generic term and नाट्य a designation of an individual type.

So, originally the art first designated by वृत्त and हय and then culminating in the synthetic form of नाट्य was distinct from the art designated by the term हय. Later on both these were combined into a synthetic form. But it should be noted that at this transitional stage, the usage 'of

15 This therefore is completely an objective art. In it the actor has no personality of his own. He imposes upon himself another personality and exhibits the same before the audience. So both ways this art becomes objective.

the terms cannot have been very rigid. Therefore just as there is a possibility of confusion in the usage of दृश्य and नाट्य as shown earlier, there is also a possibility of confusion in the usage of the terms नाट्य and रूपक with reference to drama. And we have shown above how and when these terms were finally distinguished from one another.¹⁶

Thus we have fixed the nature and exact meanings of these terms. But there were some other terms which had, more or less, a similar sense. संगीतक¹⁷, वाच्य, प्रेक्षा, समाज and such other terms referred to the same art but emphasised one or the other element therein. Thus, संगीतक would naturally have a predominance of music, वाच्य of poetry and प्रेक्षा of visible elements. समाज may refer to any assembly, but in the Ashokan edicts, it

- 16 The following definitions given by DR corroborates the above conclusions

सकलानुक्तिर्वैश्वं हि सचदेव्यते ।

एवं नाममात्रेणानु

And all the later dramatargists have copied down these definitions

- 17 It seems that earlier still, there was another term which designated some sort of dramatic representation. NS's रत्नविमर्शिका has this

सुगुणानुपमाय एवै तुल्यदर्शकं यत् संपन्नं सदासम्पत्तिस्तदम्

where the name तुल्यदर्शक and the instruction सदासम्पत्तिस्तदम् make it possible that the term संपन्नम् also had a sense of dramatic representation. सदासम्पत्तिस्तदम् also uses संपन्नम् in this sense in its definition. संपन्नम् 100 यत्, 100, seems to have been used in the same sense cf. NS-संपन्नम्-विमर्शिका, XVIII, 106.

seems to have been used to refer to some sort of spectacles. But all these were loosely used and were mostly current in the transitional period. नाट्य and रूपक were the only two terms which survived finally, रूपक gaining the ultimate ground as the generic term for 'Drama'.

We can, now, take up a detailed study of the varieties of रूपक as recognised by our dramaturgists. I shall, in what follows, collect all the available data about the रूपकs with a view to ascertain their general nature and reserve for another section the discussion of such problems as would arise from such data.

CHAPTER III

RŪPAKA (continued)

Types of Rūpa

CHAPTER III

RŪPAKA (continued)

Types of Rupa—general

IN this chapter, we propose to collect data from our dramaturgical works, first about the number of species and then about the nature of रूपक individually, adding, at the end of each variety, such remarks as may arise from the collected data, and reserving a comparative study of the growth of these individual types till the end of the chapter.

Although all our known works on dramaturgy, more or less, follow भरत, a detailed study evinces certain differences of views it is, therefore, necessary to collect data from all the extant works. In so doing, I shall proceed in strict chronological order, so that it will be easy to detect the growth of the type under consideration. Remarks appended to the details of each type embody a careful sifting of the materials collected and put in clear terms the phases of the growth traceable in the different dramaturgical works.

Number of Species

NS recognises नाटक, प्रकरण, अङ्क, व्यायोग, भाग, सम-वसा, वीथी, प्रदुग्ध, डिम, ईशान्य, (XVIII, 2-3). But अङ्क is alternately named as उत्सृष्टिमाद् (XVIII, 8). Further on नाट्य is called a mixture of नाटक and प्रकरण (XVIII, 106).

32¹⁰¹ AP has these same types but it also enumerates seventeen types of उपरूपक in the same list, without designating them as such, but including all the 27 (10+17) types under the general head नाटक (338, 1—4)

32¹⁰² DR (I, 11) has the same ten varieties, including नाटिका under नाटक भरत's नागि has, here, developed into नाटिका

32¹⁰³ KS (P 317) notes 12 रूपक with the addition of नाटिका and सटक to the usual list

32¹⁰⁴ ND enumerates 12 रूपक, including नाटिका and प्रकरण under रूपक and adding the following note

नाटकप्रकरणयोः प्राधान्यमाह । अङ्क इति उत्सृष्टिकाङ्को न पुनरवस्था सामान्यादिरूपः । (P 26)

But in his treatment of नाटिका (P 124-122) and प्रकरण (P 123), a trend, to consider them as sub varieties of नाटक and प्रकरण is clearly visible, and distinctly enough it enumerates twelve types. Of course नाटक and प्रकरण are called predominant (P 26)

32¹⁰⁵ BP also follows NS in the ten varieties, pointing out, however, the predominance of नाटक (P 221) It takes नाटिका as an admixture of नाटक and प्रकरण

32¹⁰⁶ RS has the same ten varieties as NS (III, 3), but it expressly notes that नाटक is the basis of all the other varieties thus

आहु प्रकरणादीनां नाटक प्रकृति युक्ता
अनिन्द्यावलप्राप्तनाटकाङ्कोपजीवनान्
अयानि रूपानि सुविधिरा नाटक प्रति ।

PR does not note नाटिका

SD has the same ten types and takes नाटिका as an उपरूप

MMC notes that some include नाटिका and प्रकाश under उपरूपक (P 73), which may refer to the SD school

भगवद्गुरुः a प्रहसन, has the following

अथ तु नाटकप्रकरणद्वयम् वारेहायुगडिमरासकारध्यानागभाषण-
वीथीउत्तुष्टिमादुप्रहसनादिषु दशभित्तु (P 3)

Remarks

This list evidently refers to a distinct principle of division, for नाटक and प्रकरण are here, taken as the basis of the other ten types, while according to the usual theory as seen above they themselves form the first two types. Out of these ten types, again गण्य and वार are not seen in the list of the main रूपक anywhere, though गण्य occurs as an उपरूपक. About वार, which is not found anywhere as a रूपकप्रकार Prof K H Dhruva suggests as follows (in a letter to me) "The word नाट्यार is used in भावप्रकाशम् वासवदत्तनाट्यार occurs as the name of a drama in ND. Abh. speaks of वासवदत्त नाट्यार as a composition of गुण्य. This नाट्यार of गुण्य is alluded to in the beginning of दण्डी's अर्थात् गुण्यस्या हेमाचार्य calls गुण्य to have been a minister of चन्द्रगुप्त and विदुषार. Abh. (on 15, 1) has अन्या अर्थात् चन्द्रगुप्तविदुषारादयोऽपि श्रेष्ठत इति, and it refers to this नाट्यार. In both the words—नाट्यार and नाट्यार-गण्य is equivalent to 'act'. Therefore नाट्यार means 'collection of acts', and नाट्यार means 'series of

acts. Thus नाट्यवार and नाट्यधारा are synonyms of नाट्य. They were used at about the 4th century BC if not earlier. To use the एकशेष वार as seen in भगवद् is improper." However वार here is taken as a type of drama and it is not in accordance with NS.

Moreover these ten varieties of भगवद्, again, would yield 12 types, if taken along with नाटक and प्रकरण which are, here, taken as the basis of the other varieties. This may then, seem to preserve the same tradition as KS and ND school. But from the above analysis, it will be seen that whereas KS and ND substantially agree with the theory of ten रूपकs (though by including one of the sub varieties, they preserve the tradition of 12 रूपकs) भगवद्उक्तम् is quite alone in its enumeration of the 12 रूपकs, as it takes नाटक and प्रकरण as the basis of other species which shows that it followed a tradition quite distinct from that of NS.

This statement of भगवद्उक्तम् takes नाटक and प्रकरण as two generic terms. We have got some other references, too which treat these two as the generic terms for drama. अभिज्ञानशाकुन्तलम् uses both नाटक and प्रकरण in its प्रस्तावना in distinct senses. When the सूत्रधार asks अथ वतमप्रकरणमात्रिन, he as if it were, suggests that प्रकरण was equivalent to the later रूपक, while वतमम् may probably, refer to the fact that there were some varieties of प्रकरण. And then the सूत्रधार replies that he was

going to perform a new नाटक etc., which would mean that नाटक was a variety of प्रहरण. There is another fact which we have already pointed out that ह्यक as a generic term for drama, came into prevalence only in DR's time. Earlier dramas either do not use any generic term or use the word नाटक in their प्रस्तावनाः. शूद्रक's पद्मप्रामृतरम्, a माण recently brought to light, twice refers to a कुमुदती-प्रहरण. At P. 23, there is a passage as follows

कुमुदतीभूमिकाप्रहरणपादमुपनय (probably to be emended as कुमुदतीप्रकरणभूमिका)

and at P. 25 the following is seen

विमिव तालपत्रकेभिरिषितम् । किं प्रवीषि—नाट्यभूमिना इति ।
(गृहीत्या वाचयति) कुमुदतीप्रकरणे शूर्पकासना रावदारिको धात्री रहस्युपाकभटे ।

Here, too, प्रहरण and नाटक seem to have been used in a generic sense, though प्रकरण, here, may well be the type known to NS as the low taste of the princess indicates but नाटक is certainly used in a generic sense. भाव in his प्रतिज्ञा uses प्रहरण in a generic sense. सूतधार in the प्रस्तावना says

ततस्तत्र गीतप्रस्तादिते रङ्ग नयमपि प्रहरणमात्रभाष्ये ।

This word प्रहरण cannot be taken in its usual technical sense here (as has been wrongly done by Keith) as we shall make clear further

• These few but decisive statements are enough to prove that both नाट्य and प्रहरण were taken as generic terms at some time or other

With this conclusion, well records the fact that AP takes नाट्य as a generic term, for it desig-

notes the 328th chapter as नाटकनिरूपणम्. ND, too, considers नाटक and प्रकरण as the predominant types. With this concur the views of BP and RS

But this (particularly RS) may lead us to believe that other types had sprung up from नाटक. And that would be a very important question, for it may be taken to mean that other types were non-existent at first and came into being only very late, after the नाटक type had perfected. That this view cannot be sound we shall see later, when we shall discuss the question in details

Types of Rupika—individual

1. नाटक

Def. ND defines it thus (P 28)

नाटकमिति नाटयति विविन्न रञ्जनाप्रवेशेन सम्पन्ना हृदय नर्तयतीति नाटकम् । अभिनवगुप्तस्तु नमनार्थस्यापि नटेर्नाटश्चादौ व्युत्पादयति तत्र तु घटादित्वेन हस्वभावान्वित्य । यद्यपि कथादयाऽपि श्रोतृहृदय नाटयन्ति तथाप्य-
ङ्कोपायासीनां वैविध्यहेतूनामभावात् न तथा रञ्जत्वमिति न ते नाटकम् । तथा नाटन प्रधानपुरुषार्थेषु राज्ञां तदङ्गभूतेष्वमात्यासीनां च बहूना व्युत्पादकमिति कतिपयव्युत्पादकानि प्रकरणादीन्यपि न नाटकमिति ।

NS (XVIII, 10-91)

Hero Renowned

Plot . Renowned (It should be noted here that by 'renowned' our theorists mean a plot that is taken from any work which is famous in the author's own times, such as रामायण, महाभारत, पृहल्कया etc) It may depict the life-incidents of a king or it may have a divine hero. It should have grandeur, luxury, and prosperity of every kind, various, सख and भाव,

resulting from joy and sorrow.

Act Def. *अङ्क* is so called because, in it the incidents rise gradually into *भाव*s and *रस*s. (14)

Keeping in mind the whole action, one should make an act (i. e. the first act) upto the extension of *विन्दु*. The first act should complete one thread, *बीज* and should slightly commence *विन्दु*. There may figure the king, queen, servants, family-priest, minister and merchants and it should not have only one *रस*. Anger, negligence, grief, curse, disturbance, marriage, and marvellous scenes should be represented directly, while battle, deposition of a king, death, besieging a town should not be directly represented, but suggested by *प्रवेशक*, etc. Hero should never be killed. Duration of the action in an act, must last only for one day. Many threads of the plot may be woven in one act, provided these do not hamper the necessary progress of the action. At the end of an act, all the characters should make their exit. Knowing the divisions of the day, one should arrange the various actions in an act. If an incident is not completed at the end of the day, act should be completed all the same, and the remaining portion should be suggested by means of *प्रवेशक*, etc. Hero should be present in the act but a *प्रवेशक*, is full of conversation between servants. There may be five to ten acts *प्रवेशक* may occur between any two acts, in order to effect the necessary abridgement of the story, having neither high nor middle characters, nor

noble speech, but only Prakrits. After the break of an act, action with one month's or one year's (but in no case, with more than one year's) duration may be suggested (in a प्रवेशक). If a character goes on a long journey, the act should be completed then.

DR (3, 1-43)

When सूत्रधार retires another actor - स्वापक - should enter and introduce the drama. He should suggest the plot, बीज and one of the characters and pleasing the audience with sweet verses, he should describe a season, resorting to गारुडी वृत्ति. In this introductory scene, he may employ the वीथ्यङ्ग with profit.

In आमुख, the सूत्रधार may converse with नटी or मर्त्य or विद्वक् on a subject pertaining to himself, hinting at the plot. Of this (आमुख or प्रस्तावना) there are three forms (1) opening of the story (बोधोद्घात), (2) the entrance of a character (प्रवृत्तक) and (3) the particular presentation (प्रयोगातिशय). बोधोद्घात is that in which a character enters taking up the remark of the सूत्रधार or the sense thereof. Thus it is of two kinds. प्रवृत्तक is one, in which a person is hinted at by the resemblance of some season. प्रयोगातिशय is one, in which a character enters in accordance with a reference by the सूत्रधार by the words 'Here he is'.

Hero must be full of noble qualities, वीरवृत्त, powerful, desirous of fame, highly energetic, preserver of the Vedas, of a famous descent, king or a divine person.

Plot The dramatist should select his plot from इतिहास etc, and whatever in the original story is incompatible with the hero or रस, should be abandoned or fashioned otherwise and deciding beforehand what to give up he should bring into play the acceptable and disregard the rest

The body of the plot should be divided into चीज विद्नु etc, (the five अवस्थास), into मुख etc (the five सधिस), and into five अर्थप्रकृतिस with their sub divisions and अनुसधिस (The पताका incident should be void of सययस so too, the प्रकरी should be without सधिस) Thus dividing the body, he may arrange a विष्कम्भक or an act directly as it suits his purpose विष्कम्भक may just follow प्रस्तावना but whenever the plot is interesting from the beginning it should open with an act directly following the आमुखा

Main रस all throughout should be nourished by भाव, विभाव अनुभाव, सात्विक and व्यभिचारी and should never be overclouded by other रसस nor should the excessive रस cloud the plot or नाट्यालङ्कार

Long journey, death, battle, revolution of kingdoms, siege, eating bath, sexual intercourse, besmearing the body and putting on clothes should never be shown directly So, too the death of the hero should never happen and yet whatever is necessary should not be given up

HS (P 417) points out that दिव्याभकायसम् in NS, refers to a hero having some divine help but does not mean a divine hero Thus there

must be only mortal heroes in a नाटक Heroine, however may be divine e g ऊर्वशी

MIR शगर or वीर should be predominant Plot must be famous but slightly imaginary too

ND (P 27) notes that the hero may be a क्षत्रिय i.e. not necessarily a king

BP (P 223 ff) Referring to the element of imaginary portion in the plot of a नाटक, it is here remarked that even नाट्यशास्त्र allows (भाषित) it In समानन्द, a drama, the description of विभीषण even before सीता's capture, is imaginary

It is noted that even कौटिल्य requires पताकास्थान and at the close of the बीज, the commencement of बिन्दु in the first act

नाटक should have नान्दी and प्रस्तावना चित्रागति* has an act having action so extensive with one day but there may be an act within the space of half a day as in गौरीगृह *

It is stated that सुमित्रा divides नाटक into पूर्ण, प्रशांत भास्वर अर्ध and समग्र पूर्ण may have all the five रसधिस e g इत्यादिप्रकाश प्रशांत should have प्रशांत रस prominent It should have the following रसधिस - यास शमयमुद्भेद वीरचित्ति, बीजदर्शन and अनुदिष्टतहार It should have नाट्यशैली style, so द्रोहिणी e g स्वप्रवासवदत्ता In it when the queen under calamity, being taken away from the king is placed in the hands of मामधिरा सुमित्राधि called यास occurs प्रतिमुख of न्याय is called

*Prof K H Diruvu suggests that these may be the titles of the first acts of उत्तरागम and नागानन्द respect voly

सधिमेट e g seeing पद्मावती's beautiful face decorated with विशेषक, the king knew that अवतिमा was still living वीचोकि happens when the king through anxiety cries out 'एहि बासवदत्त कन कन याति।' वीचदर्शन occurs in searching for the other, on seeing one out of the two objects which were always associated, by sight or touch e g

निरप्रमत्त बामो मे वीणया प्रतिरोधित ।

तां तु देवीं न पश्यामि यस्या चापवती प्रिया ।

And when the words - किं ते भूय प्रिय कुर्याम् - are not used it is called by गरत and others अनुष्ठितहार

In भास्वर type, again, there may be the following सधिस माला नायकसिद्धि अङ्गलानि तस्या परिक्षय and मातावशिष्टसहार When the नायक and प्रतिनायक are both renowned, माला सधि is caused e g चन्द्रगुप्त and नन्दन When another man achieves the desired object by deceiving the नायक (? प्रतिनायक), there happens नायकसिद्धि e g राजा was deceived by मारिच ग्लानि happens when विमर्द etc are seen e g besieging of लङ्का by the वारस after crossing the ocean परिक्षय happens when the hero is overpowered by the enemies forces e g समश्रमण being tied up by नागपञ्च मातावशिष्टसहार happens when after killing the enemy, the females captured by him are tested e g सीता's ordeal after राजा's death This भास्वर type may be full of भारती style and heroic and अद्भुत रस e g धातुगमायण

उक्ति may have वैशिकी style and erotic रस e g कर्कसीविप्रमन्त्र It will have the following five सधिस - विलास विप्रमन्त्र विप्रदाय विशेषण and उन्निर्वापमहति विलास happens when the hero and others enjoy according to

seasons e. g. वत्सराज's enjoying of वसन्तेऽवसन् विप्रलम्भ is separation of lovers by jealousy or by will e. g. वत्सराज's separation from वागवदत्ता विप्रयोग, (the text has विप्रलम्भ once more, but it is incorrect) is that separation between lovers which is caused by curses etc e. g. ययाति's separation from शर्मिष्ठा विशेषण is purification of faults on account of fear of scandal e. g. सीता's by राम उद्दिश्योपसंहृति - as in विक्रमोर्वशीय - the message of इन्द्र 'May ऊर्वशी live with you long, being your wife'

समग्र type will have all the वृत्तिस and all the characteristics and is represented by महानाटक

उपश्लेष, परिहार, परिन्यास, विलोमन - these elements should be present in all the types, युक्ति, प्राप्ति, समाधान, विधान, and परिभाषना should be present in the प्रशान्त type only and अज्ञापनाद, संकेत, प्रसङ्ग, विद्वय and सप्रद with their sub-divisions should be present in भास्वर type, while विशेष, प्रणय, पदुपासन, पुष्प and वज्र should necessarily be woven in the ललित type

But a नाटक in which various elements of all the types are seen, is called वृत्ताचार and it has been called समग्र

SD (VI, 7 ff) Acts must be arranged after the fashion of गेदुच्छ This has been taken by some to mean that the acts should be made gradually shorter (क्रमेणाङ्गं सूक्ष्मं कर्तव्यं) while others say 'Just as in the tail of a cow some hair is short and some long, so too, some complete threads should be woven in मुखसपि and others in प्रतिमुखसपि and so on'

There may be a गर्भाङ्क, which should occur in the bulk of an act, having रङ्गद्वार, आमुख, वीज, पल e. g. in वाल्मीकीय the गर्भाङ्क called सीतास्वयंवर

Remarks

It will be seen that all the theorists follow implicitly the outlines of the technique as detailed by NS, making only very minor changes. In spite of the details seen in DR or BP or ND which are not found in NS, it will be at once noted that these later texts merely elaborated upon the materials found in NS, never showing a fundamental departure from the principles recognised therein. Even वेङ्कट and others, when quoted, show themselves in general agreement with NS. SD perhaps stands alone in recognising the गर्भाङ्क, though as early a drama as विजयदशमि uses this device. MTR would, at first, seem to hold a distinct view when he allows an imaginary admixture in plot, but, most probably it only means, as seen in DR, that the poet had certain liberty of making adjustments in the original story.

But पुनर्व्यास, as quoted by धर्मदास, seems to preserve some distinct tradition, probably unknown to NS or at least not recognised therein. The five types of dramas as detailed by पुनर्व्यास show a fairly elaborate development in dramaturgical technique as well as in practice.

2 प्रकरण

NS (XVIII, 93-105) Plot should be imaginary and all that is said about the body of the

drama etc, under नाटक, should be applied to प्रकरण, too Life-story of a ब्राह्मण or a minister or a merchant or a priest or an अमात्य or a सार्यवाह is woven in it. There should be no उदात्त hero, no divine element, no kingly luxury It should have all the नायकजन्म, having दास, विट, धृष्टि, also more of वैशाली and less of कुलक्षी, but where there is a story of a सचिव, ब्राह्मण, पुरोहित धेष्टि, अमात्य or सार्यवाह, there should be no वैद्या and if at all there is a वैद्या, there should be no कुलजा

There may be five to ten acts

DR (3, 44-45) Hero should be either an अमात्य or a विप्र or a वणिक् he should be धीरप्रशान्त in nature, fallen on bad days and ready to do a good turn Heroine may be a कुलजा, वैद्या or both The former must always stay in the inner apartments and the latter outside and they should not cross one another प्रकरण is threefold according as the heroine is कुलजा, वैद्या, or both

Examples DR (avaloka) वैद्या alone - तरङ्गदाता, कुलजा alone - पुण्यद्वितकम्, both - मृच्छकटिकम्

ND (P 177 ff) notes that the hero may be धीरोदात्त or धीरप्रशान्त and remarks

यस्त्वमात्यं नेतारमभ्युपगम्य धीरप्रशान्तनायकमिति प्रकरणं विशेषयति स षट्सम्प्रदायवत्त्य । यदाहु - सेनापतिरमात्यस्य धीरोदात्तौ प्रकीर्तितौ - इति ।

The heroine may be low-born and hence appropriately the hero too, may be low-born ND argues that if in this case, the hero is high-born the incident in the drama पुण्यद्वितकम्, wherein the mother in law, in the absence of her son, aban-

dons her daughter-in-law and the abandoned daughter-in-law stays at the house of शबरसेन, would be improper. So also, when the heroine is a वैद्या, even immodest manners may be allowed e. g. in निशासदत्त's देवीचन्द्रगुप्तम् the utterance of कुमारचन्द्रगुप्त with reference to माधवसेना

आनन्दानुजल शितोरपत्रहचोरावधनता नेत्रयो
प्रत्यङ्गेषु वरानने पुलकिषु स्वेद समातन्वते ।
कुत्राणि नितम्बयोहपत्रय सम्पूर्णयोरप्यसौ
केनाप्यस्पृशताऽप्यथो निदसनग्रन्थिस्तयोच्छ्वासित ॥

ND divides प्रकरण into seven types (which are also seen in KS) according as the hero or the result or the plot is imaginary. 1. Hero is imaginary and the other two famous 2. Result is imaginary, 3 Plot is imaginary, 4 Hero and result are imaginary, 5 Hero and plot are imaginary, 6 Result and plot are imaginary and 7. All the three are imaginary. (N. B. whatever is not imaginary may be taken from some earlier poet or from stories like महाभारत) Then again, the heroine may be कृत्रजा, वैद्या, or both and thus the above seven types will yield 21 types. These, again, are pure if there is कुत्रजा or वैद्या only or mixed if there are both. Thus pure=14, mixed=7

Here, too, it is pointed out that if the plot refers to a householder, there may be a कुत्रजा, as in पुष्पद्विन्दु and if otherwise, a वैद्या only, as in तरङ्गदत्ता and if the hero is a विट like मूषेव (पद्मप्रभुत्वम्?), both, but वैद्या, in the last case should be the chief heroine

It wants the absence of the abundance of वैशिष्टी and points out that the fact that मालतीमाधव shows an abundance of कैशिष्टी, militates against रज्जुभिषय

BP (P 241) notes that कुलजा should use Sanskrit and वेश्या Prakrit

SP enjoins only pure विष्णुम्भक in a प्रकरण It says that विट शकार, कुट्टिणी etc, चेट and others should always be there

Examples पद्मानतीपरिणय has विप्रचरित, मृच्छकटिक has वाणिज्यम् चरितम्, मालतीमाधव has कुलस्त्री, तरङ्गदत्ता has गणिका and मृच्छकटिक has both SD takes मृच्छकटिक to have विप्र नायक, मालतीमाधव to have अमात्यनायक and पुण्यदूषितक to have a गणिक hero

RS divides a प्रकरण into शुद्र, धूर्त, and मिथ्र मालतीमाधव having कुलस्त्री is शुद्र, कामदत्ता having गणिका is धूर्त and मृच्छकटिक having both is मिथ्र

Remarks

मृच्छकटिक The hero is a ब्राह्मण and yet both the कुलजा and वेश्या are seen in this drama which militates against the express injunction of NS, ND and others DR has this drama in view when it enjoins कुलजा to remain in the inner apartments and वेश्या outside The plot of the drama is imaginary except perhaps the last incident of आर्यव's revolt, which seems to have its basis in historical facts BP's injunction that कुलजा should speak in Sanskrit is not followed here.

No element in मालतीमाधव goes against the theory as detailed above, though it has no विप्रचरित or विट

and others, but these were evidently out of place in a शुद्ध type (according to ND) It should be noted that, here, too, मालती resorts to Prakrit

Keith considers भात's प्रतिज्ञा to be a प्रकरण (San. D P 102), which as we have already pointed out is incorrect. It seems that he has been led away by the word प्रकरण in the प्रस्तावना, but there the term प्रकरण is used in a generic sense. Not a single essential condition of प्रकरण is fulfilled by प्रतिज्ञा

3. समवयार

Def DR (avaloka) समवयारिष-वेदस्मिन्मर्ग इति समासार।

NS (XVIII, 100-122) It should start with देवामुरा having famous and noble hero. An act may have 3 वपट (frauds), 3 विद्रव (disturbances) and 3 शृंगार, having 12 heroes and a duration of 18 नाटिका. Every act must have वपट, विद्रा, प्रहसन, वीर्य. First Act may have 12 नाटिका, second four and third two, which completes the action. One नाटिका is equal to 1 सुहर्ष

As to the subject matter, विद्रा may be three-fold according as it is caused by (1) siege (2) fight or water (3) fire or elephant. वपट may be three-fold according as it is caused by (1) fate (2) enemy (3) happiness or misery. शृंगार may be three-fold according as it is caused by धर्म, अर्थ and काम, which would be the respective aims of life.

उच्छिष्ट अतुल्य and the difficult metres (उच्छिष्टातुल्य कृतानि च नाति वन्द्युच्छिष्टानि) should be used in this type

DR (3,61) सधि except विमर्श. इति मन्दकिशिकी वीथ्यहस may be used profitably Plot famous, describing देवासुरा Heroes gods and demons, 12 रस वीर prominent Acts 3, First act may have two सधिस

KS (P 320) Plot It must contain gods and demons, the subject matter being imaginary or famous कष्ट may be caused (1) when one guiltless is deceived by another (2) when the deceived one is also guilty (3) when both are not guilty, but deceit is caused accidentally According to some there must be heroes and counter heroes in each act An adjustment in the number of the heroes is allowed

ND (P 124) रस वीर and रोद With regard to the division of the duration in each act it is noted

एके तु प्रत्यङ्क यथोदितद्विगुण कालमानमाह ।

Metre सधिस etc not गायत्री etc, but some allow गायत्री etc

BP (P 248-250) notes that the first act should have the first two सधिस second the first three सधिस and the third the four सधिस except विमर्श

Three varieties of शृङ्गार are thus explained (1) when erotic is resorted to only for procreating a son, otherwise practising vows etc it is धर्मशृङ्गार (2) when erotic is indulged in for getting money, it is अर्थशृङ्गार and (3) when it is indulged in the company of another's wife, gambling, wine etc it is कामशृङ्गार

SD follows BP in the matter of सधिस in each act

RS illustrates धर्मद्वारा by पांतीपत्मेस्वर's love.

Examples: BP and others: अवृतमंथन. RS पयोधिमन्थन.
Remarks.

There is one point in the above theory that draws our attention at once. भरत wants उणिर् and other difficult metres for this type. ND, later as it is, wants सप्तर and others pointing out at the same time that some allowed गवत्री etc. ND, thus, allows only the classical metres, not the Vedic ones. Obvious inference from this would be that NS had in view some specimens which actually used उणिर् or other difficult Vedic metres. Does it refer to an earlier age when these Vedic metres were actually in vogue and therefore natural? NS mentions that a समस्तर was performed before gods. It, at least, supports the above suggestion.

The injunction in BP and SD, according to which each act should have रंघि commencing from सुखरंघि is difficult to explain. Does it refer to three distinct incidents to be commenced and developed in each of these three acts and finally to bring about a connection and a fitting end of all these three? Compare in this connection ND (P. 39). While discussing प्रवेशक etc, it is noted that they should not be employed even in समस्तर.

बहुदंघ्रि समस्तरस्य पदस्वरसम्प्रदाहनादपरेषां तुetc.

This distinctly states that in समस्तर acts were not connected with one another.

Keith considers पञ्चम of भरत, (out of the earlier

dramas) to make the nearest approach to समनकार but it should be remembered that in समनकार, story of gods and demons is essential, and that though in पञ्चरात्र, fraud is seen in the first act and disturbance in all the three, no गृह्यार is seen all throughout the drama. At the same time it is noteworthy that भार, who otherwise uses simple verses, has used many difficult classical verses in this drama.

It will be seen that समनकार डिम, and व्यायोग are all alike, more or less, and पञ्चरात्र exhibits all the characteristics of व्यायोग as described by NS DR and BP, except that it has three acts and difficult verses, which however, would be quite natural in a type which essentially represents haughty रस. May this not suggest a transitional stage?

4. डिम

Def DR (avaloka) because it involves the procedure of injuring on the part of the hero - डिम being equivalent to सघात 'injuring', KS notes that डिम, डिम्य and विद्रव are synonymous and because विद्रव is present here, it is called डिम.

NS (XVIII, 129-134) Plot renowned, Hero 16, renowned and उदात्त Acts 4 रस Except erotic and humorous, all the haughty रस वृत्ति सात्वती and आत्मनी There may be fight, tugging, magical illusion many males, gods, serpents, राक्षस, यक्ष, and cyclonic accidents

DR (3, 59) वृत्ति except कैरिणी सधि 4., void of विभर्ष

Examples BP प्रोदरण, तारकोदरण SD NS DR
निपुरदाद RS दीरमन्विष्टम्भम्

5 ईहामृग

Def DR(११७१०१) This kind of drama is called ईहामृग because in it the hero pursues (ईहेते) a woman as unattainable as a gazelle (मृग) KS ईहा चेष्टा मृगस्येव स्त्रीमात्रार्था यत्र

- ° NS (XVIII, 121-128) Plot A divine hero and a divine lady Haughty males becoming angry for the sake of a lady, causing सयोज, सम्प्रेष गुणर may be caused by the capture of the heroine Whatever heroes रस इति are in व्यायोग, the same should be here only here the union of the hero with the heroine should be effected

DR (3 64) Plot mixed सवि 3 नायक and प्रतिनायक may be divine or human, both being famous, प्रीतिद्वत and the latter may loose his end by improper acts A semblance of love on the part of the one who tries to obtain divine woman against her will by capture etc may be presented

KS (P 322) first quotes the NS passage wherein the following occurs

ईहामृगस्तु काय गुणमाहितकाव्यबोधम् ।
यद्व्यायोगे काय

and then comments upon it thus

कार्यशब्देनानु उच्यते । तेन एक एवाह ।

It thus, allows only one act and twelve heroes

ND (P 131) wants वीर्यज्ञ Acts 1 or 4
 Quarrel should be caused by a divine woman If
 it has one act, the action must last for one day
 only, if four, for four days,

SD Acts 1 or 4

Examples BP वसुमतेसर, RS मायादुर्ग, SD
 वसुमतेसरविजय

Remarks

NS notes only one point of difference between
 व्यायोग and ईदामग, by saying that in the latter the
 union with the heroine should be effected which
 would naturally suggest that in व्यायोग the union
 should not be effected How, then shall we classify
 मध्यम of भास as a व्यायोग in which union with the
 heroine is effected ?

6. व्यायोग or व्यायाम

Def DR(avaloka) because in it men disagree
 with one another (व्यायुज्यते)

NS (XVIII, 135-137) Plot renowned Hero
 renowned Act one Many males fight there as in
 समवकार, but the number may not be the same 10
 12 Hero may be divine or a king There must
 be various kinds of fighting and it should be full
 of haughty रस

DR (8, 60) Hero ह्यातेदत सधि void of गर्भ and
 विमर्श Plot Fighting not caused by a woman as in
 the case of जामदग्न्यजय Action must last for one
 day only

KS (P 323) notes that it is like a sequel (शेषभूत) to दिग By 'few females he takes it to be void of heroine etc but allows maids to be present It is once called व्यायाम here

BP (P 248) Hero वीरोद्धत There may be 3,4 or 5 but never more than ten heroes It should have a विष्कम्भक वृत्ति भारती and आरम्भदी

Examples DR and ND जामदग्न्यजय RS धनञ्जयजय SD सौगन्धिकाहरण NB one सौगन्धिकाहरण published by Nirnaya Sagar Press is a प्रेक्षणक and not a व्यायोग It, therefore seems that there were two dramas of the same name

Remarks

That मध्यम of भास should not be taken as a व्यायोग has been already suggested by us under ईहामृग Very close relations between समवहार, ईहामृग, डिम and व्यायोग are apparent from the theory

7. अङ्क or उत्सृष्टिकाङ्क

Def DR(avaloka) It is called उत्सृष्टिकाङ्क (instead of merely अङ्क) for the purpose of distinguishing it from the अङ्क (act) included in a play KS (P 324) one which is characterised by women who are grieving i e whose sight life and breath are about to flee away (उत्तमजोमुखः दृष्टिर्निवृत्तिः प्राणा यामा ता उत्सृष्टिका शोचयन्त स्त्रियस्तामिदं दित इति तयोक्त) ND quotes KS

NS (XVIII 138-145) Plot renowned but rarely imaginary Heroes ordinary persons, not divine रस कथन (chief) No fight etc and full of the wailings of women वृत्ति भारती

NS has a note that whenever a fight of a divine hero is represented, it should be so done in *anantaryā*, for all the land therein is charming fragrant and golden there is constant joy in the form of love-sports of ladies in garden etc (I think that this does not refer to अङ्ग only but to all the forms of drama, otherwise the condition about the divine hero would directly militate against the above injunction that there should be no divine hero in an अङ्ग)

DR (3, 63) has a note that there may be युद्ध as well as victory and defeat by speech only

ND (P 130 ff) Act 1, as the action must be over in one day

BP (P 251) वृत्ति सारथी and आरम्भ Act one according to Bharata, two according to केहल and three according to व्यासजनेयगुरु सवि सुरा and निर्वहण according to केहल Here is a note that usually death should not be represented on the stage, but if the dead one is going to be revived, it may be allowed Revival is illustrated as follows In रामायणादय of लक्ष्मणमेत, in नागानन्द, of जीमूतराहन, moreover death of mortals by divine persons, (as of the sons of रावण by कपि as in गङ्गाभगीरथ) should be suggested in प्रवेशक (thus explains राज the word 'आरम्भ' in NS)

Examples SD: दग्धिययाति, RS कण्डूकम्

8. प्रहसन

NS₁ (XVIII, 146-150) It is divided into two kinds - युद्ध and प्रहसन It (युद्ध) should be arranged with humorous speeches of भगवत् तावत्, विर and

others, having वग्गुदुः thus it should be full of humorous speeches, having no विद्वत् language, poems full of भाव etc., with the plot moving on to a fixed goal. प्रसीर्ण has hatacræ, servants, eunuchs parasites deceitful persons and वन्धनी and is full of coarse dress, gesture etc.

Popular story or a story full of दम may be woven in a प्रेक्षन, having भूर्तामनविवाद. It may have वीथ्यङ्गः.

DR (3,55-58) divides it into three kinds as - शुद्ध, विद्वत् and संसीर्ण. शुद्ध is the same as in NS विद्वत् is प्रसीर्ण of NS and संसीर्ण, here, is accepted as a distinct kind as it has वीथ्यङ्गः. रसः sixfold इत्ययं.

KS (P. 321) explains the अविविक्तभाषाचार of NS as not being विद्वत् : ०. अमत्य and अक्षील.

ND (P. 128) notes that it should have शक्ति, कृति and act as in भाषा

SD allows संसीर्ण to have two acts.

RS says that it should have the following ten elements (which are not the वीथ्यङ्गः as given by others) : अवलम्बित, अवलम्ब, व्यवहार, विप्रलम्भ, उपपत्ति, भव, अवृत्त, विभ्रान्ति, गद्गदवाह and प्रलय. Each one of these is defined and illustrated.

Examples: BP. गेरन्निहा - गदीर्ण, लामरकोमुदी - शुद्ध and बलिदेहि - विद्वत्. SD बन्दर्वेहि - शुद्ध, भूर्तामन - संसीर्ण and हटामेलक - संसीर्ण with two acts. RS आनन्दकेत.

Remarks :

NS requires भगवत् etc., in the शुद्ध type: now भगवत् is a very unusual term in this connection.

Can it refer to any actual प्रहसन which had a भगवत् as a character, as in भगवद्दशरुक्, or does it refer to that play itself?

दामकप्रहसन This is a peculiar piece arranged much after the fashion of धनपयविजय, with which it shares the feature of wholesale borrowings from various writers. The piece itself i. e. the main incident about दामक, covers only three printed pages. Two more pieces, as short as half a printed page each, are appended to the first one. Last two pieces present no हास्य. In the first piece, दामक is a genuine imitation of a विदूषक as in स्वप्नवासवदत्तम् and others.

No one can seriously call this a प्रहसन. Of course, it opens with all the *éclat* of a प्रस्तावना, but the rest is merely reminiscent of the dialogues and monologues in our present-day school-gatherings. Might not these three pieces have served the same purpose in an assembly of some king, just to divert him? In that case, this play must have been enacted, at a time, not very remote from the composition of भक्त-plays, for otherwise, many of the humorous hits contained herein, would have been lost upon the audience. As a matter of fact, the हास्य in this small piece is evoked only by the conscious imitation of the funny expressions seen in the dramas of भक्त and others, and much of it would, certainly, be lost upon an audience which was not well-conversant with those dramas.

If this drama was ever treated as a प्रहसन, it

must have been in very ancient days indeed, as its technique is simplicity itself. It is completely written in Sanskrit, which may classify it as a *śūdr* type. No extant theorist presupposes such a specimen, and no recent dramatist, after the strong conventions created by these theorists, would even dream of composing such a piece.

Most certainly it is not the 14th drama of *अष्ट*, as Mr. Ramakṛṣṇa Kavi suggests: its very nature precludes it from being designated as an independent drama. It is merely a selection of scenes or half-scenes from various dramas for the diversion of some patron.

नाट्यारम्भप्रहसनः This, too, may not be considered as a representative specimen of the *प्रहसन* as detailed by our theorists. It divides itself into two *संधि*s, instead of acts. The incidents narrated in both these are absolutely unconnected with one another, and though one or two characters of the first *संधि* are repeated in the second *संधि*, the thread of the story is not the same. This feature, it will be seen, is common to *दाम्बप्रहसन* too, and though the present one has better claims for being regarded as a play, its technique is loose and does not conform, at places, to the rules laid down by NS and others. It resembles in nature more to the popular dramatical spectacles like *रामलीला* and *भवाङ्क*, for there are certain features present here, which are not seen in any of the extant Sanskrit dramas, nor are they mentioned as admissible by any theorist. For illustration *विश्वनाथ* says: "Oh *रत्न*,

narrate the पुराण", even when no कर्तृ is present on the stage. But कर्तृ enters on hearing these words of the chieftain. Thus these entrances and exits are so abrupt and at times so unwarranted that they indicate an open-air theatre.

In the प्रस्तावना, only the सूत्रधार figures and he carries on his monologue by resorting to आसन्नभावित्व which is remarkable.

But why are the incidents in the two सप्ति-
unconnected as far as the thread of the story goes? We have seen this feature to be present in समवाय and it seems to be reminiscent of a time when these spectacles were performed just for diversion. Of course, this will be a specimen of the सद्दीर्घ type as it is so coarse.

लट्पमेलक This is a coarser type of प्रहसन which would therefore be classified as प्रदीर्घ according to the rules laid down by NS.

प्रस्तावना in this प्रहसन is, on the whole, regular as it shows all the necessary features — like giving the title and the name of the drama and the author etc., — but it is peculiar in so far as it has सूत्रधार alone present on the stage, throughout the प्रस्तावना. There is one very peculiar feature in these coarser types of प्रहसन. As noted before, entrances of the characters are either abrupt or are announced beforehand not in the course of the conversation that might precede but by special verses recited in नव्य. In this drama there are several occasions when this has happened. See pp

5, 6, etc On page 7 the following is seen

सभा - कुलव्याधे, समाहूयता जन्तुकेतुनाना महाविद्य ।

कुल — (जन्तुकेतुमाहूय)

This shows that कुलव्याधि did not actually leave the stage but called aloud keeping his place on the stage. It should be remembered that the physician was not supposed to be in any adjoining room, from where he was to be called, but he was to be called from his house such a device for the purpose is both crude and unusual. See also pp 12, 14, 17, 20, 21

हास्यार्णव This too, is a सदीर्घ type and shows the same features about the entrances of the characters. See pp 22, 23

मत्तविलास This is a specimen of the शुद्ध type and as the nature of the शुद्ध type requires, does not show any indecent language or low taste as is the case with the above four प्रहसन. Though the chief characters in this drama are a कायालिक and his wife, the plot is pleasant without being coarse. Of course it is not as exalted as भगवदञ्जुकम् but genuine mirth is excited by the clever situation created by the author

भगवदञ्जुकम् This प्रहसन seems to represent the उदा type, inspite of its having a गणिसा as a character. This गणिसा, like वसन्तसेना of मुच्छकटिक, is a lady as noble as a कुलसेना and seems to be as consistent in her love as her namesake. The whole piece has an exalted air about it. Even in the conver-

sation between the teacher and the pupil, there is nothing that may be termed coarse. It is a masterpiece of simple technique and plot-structure. It is easily the best of our प्रहसन. The गणिका is a lady of accomplishments and refined taste and does not show any lower traits like the common harlots that figure in नाटकाट or लटकनेलक or हास्यार्णव.

I have noted above that the presence of गणिका in this प्रहसन, may constitute a difficulty in calling it a प्रहसन of the शुद्ध type, but the गणिका as represented here, is a lady of culture and accomplishments and does not present any traits of a चेतस्वी as such. Her constant love for रमिलक raises her to the level of a कुटुम्बा. Moreover, the भगवत् seems to be the chief character in this drama, the गणिका turns up incidentally and provides a suitable incident for the development of the drama. Thus we can call it a शुद्ध type. It has no विकृतभाव (in the sense of KS) the love throughout is exalted and the humour is not excited by dull and vulgar catch-phrases but by genuine witicism and in the last portion by the funny situation created by the exchange of souls. Stage-setting suggests the usual classical Sanskrit theatre and not an open-air square as is the case in other प्रहसना.

Mention in NS that a शुद्ध type may have भगवत्, तापस etc., has been already noted as peculiar. In this drama the teacher is addressed as भगवत् and the title of the drama bears witness to the importance of his character. The word भगवत् occurs about 10 times in this small piece. May

it not be that the NS passage in question refers to this play? That this drama seems to belong to an earlier period is indicated by many traits present therein

9 भाण

NS (XVIII, 151-154) divides भाण into two types according as the hero describes his own experiences or those of others but it should be carried on by one character only

There must be speeches in the air, with fitting histrionics There must be पूर्व, विट and others एकाङ्क in the text would be better emended as एकाङ्क, which is actually the reading in KS (P 325), which has borrowed these verses bodily from here

DR (3, 53) One expert विट describes vile incidents experienced by himself or by others, by means of speeches in the air, by addressing (an imaginary person) and answering himself He should suggest वीर and शूर, by describing valour and beauty respectively, mostly resorting to भारती style Act I Plot imaginary संधि सुय and निर्देशन with their sub-divisions Ten sorts of एकाङ्क are in place

KS (P 325) remarks that this type is mostly for the diversion of the ordinary people (सामान्य)

ND (P 127) adds that it is popular: it should have शूर predominant, also वीर and हास्य may receive subordinate treatment It should have only one act, for the action must last only

for one day There should be वाचिवाभिनय only, not सात्विक or आद्विक Here, some want imaginary story and निट to be a hero

BP (P 244) mentions the view of केदल and others about भाष which differs from the above in only one point that it should have सूतार only (शृङ्गारैकरसाधयम्) This is also the opinion of भोज

Examples: RS शतरम्भरि is the chief illustration as it exhibits all the ten काव्याङ्ग. SD. लीलागङ्गुकर.

Remarks

पञ्चप्राभृतकम् The स्वाग्ना is peculiar In it the सूतार recites five consecutive verses without even one line in prose. The first verse being a benedictive stanza has the character of the usual नान्दी Other four stanzas describe the vernal season. Even at the end of the fifth verse there is no indication of any character entering Throughout the स्वाग्ना only the सूतार is on the stage, and no other character like गरिप is introduced to carry on the dialogue about the usual matters of the name of the drama etc, nor does the सूतार himself supply the information

It treats of शृङ्गार only, having no suggestion of वीर or हास्य

Though the निट indulges in smart conversation with different हास्यराज, most portion is taken up by him in talking to his friends whom he meets and who are in one or the other way connected with the various हास्यराज.

There are only two *upais* and one act

It has no *matigadya* nor a stanza which can take the place of one

धूर्तविटसंगद It has no *naṛī* verse, or one which can take its place, as a benedictory verse *svāpna* is direct short and to the point Only the *sūnphar* enters who in his speech addresses his wife as *आर्द्र* even when she is not on the stage, and urges her to sing in praise of monsoon Then he himself sings one verse describing monsoon but no *nṛī* enters and no verse is put in her mouth This is rather queer It may be that *sūnphar* is supposed to resort to *आकाशभाषित*, though there is no response like 'किं ब्रवीषि'

There is *धर* only

विट, here goes to the *वेदसाद*, but talks to only one or two *hatacra* and then discusses certain principles regarding the conduct of *वेदya*s and such other allied subjects all of which seems to be a faithful illustration of *उत्तिव्युक्ति*, for all the while the two friends are strolling in the *मेष्टीमाला* and discussing these subjects There is almost no dramatic technique As a matter of fact there is no plot One cannot distinguish between *सुख* and *निर्वहण* It is merely an incident that happens to a *विट* who feeling anxious, moves out and going into the *वेदसाद* without any set purpose begins to discuss the subjects with his friend who happens to meet him It is very peculiar

उभयविमोक्षिका it has *धर* only It is much simpler in technique than the later *मण्ड* and *जट*

forms a model for the later ones, as it describes a विट starting out to bring about a union between two lovers who had been separated due to some misunderstanding. On the way, he comes across six hataerae and converses with them in his clever manner.

पादताडितकम्: It treats of शङ्कर only.

शङ्कारभूषण, रससदन, शङ्कारतिलक, शङ्कारमंजरी and मुकुन्दानन्द are all alike in nature and reveal the set type, showing two संधि, one act, predominance of शङ्कर, suggestion of Heroic and most of the नायिकास. मुकुन्दानन्द is called a मिश्रभाण in its प्रस्तावना but no such division of भाण is known to our extant theory. What is it? Does it refer to the mixture of Sanskrit and Prakrit? It is there. Also see further under भाण-उपस्थापक.

कर्पूरचरित has only Heroic and resembles चतुर्भाणी in technique.

It will be seen that the only fundamental difference between the earlier and later theorists is about रस, earlier exponents (like Kohala and others) requiring शङ्कर only and the later writers allowing Heroic, too. This must actually refer to general development of this type of drama, and the fact that all the four भाण published in चतुर्भाणी show शङ्कर only and no suggestion of Heroic at any stage, may go to prove their priority to DR and other later works.

10 चीची

Def. DR (ava³oka).... because it is like a

वीथी 1 0 a street or 2 series of sub-divisions
ND वक्त्रोक्तिमार्गेण समताद् वीथी वीथी (P 132)

NS (XVIII, 155-166) Act 1 It should have one or two actors only It should have the 13 वीथ्यङ्ग

DR (3, 62) वृत्ति वैशिष्टी सधि and अङ्ग as in भाग रस गृह्यार to be suggested and others may be touched It should have one or two characters

KS (P 325) interprets the एकहर्ष and द्विहर्ष of NS as having one or two actors and notes that in the case of one actor speeches may be carried on by questions and answers

ND (P 132) All heroes, all रस रसि सुख and निर्वहण It at this stage, quotes कौटिल्य's definition of वीथी

उत्तमाधममध्यमिर्युक्ता प्रकृतिभिस्त्रिधा ।

एकहर्षा द्विहर्षा वा सा वीथीति (त्यभि) सजिता ॥

Thus कौटिल्य allows all sorts of heroes here वाकुल, it is here pointed out, does not desire अधम heroes in वीथी and reserves them for प्ररण, भाग etc

BP (P 251) first lays down that वीथ्यङ्ग as well as लास्याङ्ग are proper here and then notes that कौटिल्य allows option about लास्याङ्ग, while भोग positively prescribes them on account of गृह्यार being the prominent रस

RS Heroine सामाया or परकीया but कुलपा is not proper

Examples BP वक्त्रवीथी, इन्दुरेया etc SD मालविका RS माधववीथिका

forms a model for the later ones, as it describes a विट starting out to bring about a union between two lovers who had been separated due to some misunderstanding. On the way, he comes across six hataerae and converses with them in his clever manner.

सादृतादितकम् It treats of यज्ञार only

यज्ञारभूषण, रससदन, यज्ञारतिलक यज्ञारमर्वस्व and मुकुन्दानन्द are all alike in nature and reveal the set type, showing two संधिs, one act, predominance of यज्ञार, suggestion of Heroic and most of the नाट्याङ्गs. मुकुन्दानन्द is called a मिश्रभाग in its प्रस्तावना but no such division of भाग is known to our extant theory. What is it? Does it refer to the mixture of Sanskrit and Prakrit? It is there. Also see further under भाग-उपस्पष्ट

कर्तृचरित has only Heroic and resembles चतुर्भाषी in technique

It will be seen that the only fundamental difference between the earlier and later theorists is about रस, earlier exponents (like Kōhala and others) requiring यज्ञार only and the later writers allowing Heroic, too. This must actually refer to general development of this type of drama, and the fact that all the four भागs published in चतुर्भाषी show यज्ञार only and no suggestion of Heroic at any stage, may go to prove their priority to DR and other later works.

10 वीथी

Def. DR (ava'loka) because it is like a

वीथी 1 e a street or a series of sub-divisions
ND वक्त्रोक्तिसामेण गमनाद् वीथीव वीथी (P 132)

NS (XVIII, 165-166) Act 1 It should have one or two actors only It should have the 13 वीथ्यङ्गस

DR (3, 62) वृत्ति वैशिष्टी सधि and अङ्ग as in भाण रस शृङ्गार to be suggested and others may be touched It should have one or two characters

KS (P 325) interprets the एकद्वय and द्विद्वय of NS as having one or two actors and notes that in the case of one actor speeches may be carried on by questions and answers

ND (P 132) All heroes, all रसस सधि मुख and निर्वहण It, at this stage, quotes कौटिल्य's definition of वीथी

उत्तमाधममध्यामिर्युक्ता प्रकृतिभिस्त्रिधा ।

एकद्वया द्विद्वया वा सा वीथीति (त्यभि) मञ्जिता ॥

Thus कौटिल्य allows all sorts of heroes here शकुन्तल, it is here pointed out, does not desire अधम heroes in वीथी and reserves them for प्रकरण, भाण etc

BP (P 251) first lays down that वीथ्यङ्गस as well as लस्याङ्गस are proper here and then notes that कौटिल्य allows option about लस्याङ्गस, while मोज positively prescribes them on account of शृङ्गार being the prominent रस

RS Heroine सामान्या or परकीया but दुर्लभा is not proper

Examples BP वक्त्रवीथी. हनुदेखा etc SD

CHAPTER IV
EVOLUTION OF RŪPAKAS

CHAPTER IV

EVOLUTION OF RŪPAKAS

I have already suggested that नाटक and प्रकरण are the two types of full-fledged drama, into which all the other types gradually developed. It is, now, easier for us to consider this suggestion. The details of the various individual types of रूपक that we have gathered here from different sources, give us a fairly definite idea about the nature of each one of these. From a comparative study of these details, it follows that there runs a common thread between all these types, showing their inter-connections. Let us dwell upon this a little.

The first and foremost criterion in this regard, is the number of acts¹. It will be seen that there are five types which may be designated as

- 1 Compare the following view expressed by Prof. K H. Dbrava, in his Introduction to the Gujarati translation of मयम (P 22ff) " In the gradual evolution of dramas, one-act drama is the original type. Ancient sages, being free from the daily programme of their rituals, resorted to it as an innocent means of diversion This drama of the 8th century B C, was a one-act drama and was entirely composed in Sanskrit. At this age (i e at a later age when the one-act drama had evolved into a form having many acts) certain professional actors would perform their dramas before the गृहस्थs of the town, but for household purposes one act play was always welcome. The short interval of dusk being fixed for such performances, lengthy dramas with many acts had no scope for their domestic life."

of life created अङ्क These changed their वृत्तिस as it suited their subject-matter व्यायोग differed from these types only in one point that it should have fight etc., in the plot

It must be noted that अङ्क, प्रहसन, and व्यायोग can have any number of characters and this feature being a definite advance on मण and वीथी, prepared the ground for further development of the drama With many actors to play the role of various characters in a plot, it was easy to extend the action from one act to many acts Thus

two verses Sometimes without any indication in the conversation between characters already present on the stage a character would be introduced by the stage direction प्रविश्य in spite of there being no haste or emergency for such a procedure Sometimes again a character already present on the stage would call aloud another; character who is not supposed to be in the vicinity as in चरित्रचलन All these three ways are unusual They presuppose an open air theatre such as a temple court yard without almost any stage setting Such a feature of entrances is actually present to-day in our popular rustic spectacles like मणई in Gujarat It therefore to my mind refers to a lower development of the dramatic technique This trait combined with the fact that this type of प्रहसन, caters for the coarser taste of the low class people may suggest that this मणई type may have been earlier to evolve than the सुद्ध type

- 3 It will be seen that the period of one act dramas had no need of a word for act अङ्क At that time designated a particular type of drama but later on when this type अङ्क fell into disuse and when complicated dramas developed it came to mean an act

arose more types showing a plot extending over many days and involving many characters, thus necessitating more acts डिम, ईहामृग and समवकार arose at such a period ईहामृग is a direct development of व्यायोग NS has a general note that whatever heroes, वृत्ति and रस are in व्यायोग, they should be present in ईहामृग too, only that here the union with the heroine should be effected Thus ईहामृग with its four acts, is an elaboration of व्यायोग⁴, which has only one act Of course there is some distinction in plot between these two डिम too, is a variant of व्यायोग Both डिम and ईहामृग should have haughty रस Heroes are many in व्यायोग व्यायोग represents scenes of mild fights while डिम has terrible fights and disorders of every sort समवकार also is akin to व्यायोग and डिम It culminates in haughty रस, having cyclonic disturbances etc but it also shows the relieving feature in the form of गद्गाररस which should form a thread of the plot Elaborate instructions about plot arrangement (e g three different threads in three sections yielding in all nine threads) show that out of these eight varieties, this form of drama-समवकार - was the most complicated one समवकार with 12 heroes 3 रूपा, 3 विद्वत् 3 गद्गार and with its duration of 18 नाडिका had reached a point of development which soon led to the standard types - नाटक and प्रकरण

It may be argued that प्रहसन may have been

4 That KS and SD allow even one act to ईहामृग clearly shows its nearness to व्यायोग .

the first type to evolve and भाग might have been developed from it by the process of condensation, for both these types show the following features :

भाग	प्रहसन
(1) one actor	(1) many actors
(2) आकाशमणित	(2) no अकाशमणित
(3) one act	(3) two acts.

Thus either प्रहसन may be taken as an elaboration of the original भाग or भाग may be taken as a condensation of प्रहसन. For, natural growth takes place both ways (1) towards a greater simplicity by analysis or (2) towards a greater complexity by synthesis i.e. by additions, reduplications, joining various threads etc

But it is enough to point out that condensation of many actors into one is neither more artistic nor more convenient nor more natural and भाग by this feature alone is fully entitled to be taken as the first type to evolve. It is, however, possible that two distinct kinds of spectacles one embodying monologue and the other dialogue might have run parallel in the course of evolution, monologue having stopped at भाग and वीथी, while the dialogue developed into the higher types. But against this militate the number of acts, low theme of the subject-matter etc., in a प्रहसन ऋग्वेद shows both monologue and dialogue, but from the dramaturgical development as seen in our dramaturgical books, it is safer to presume that while both these forms of representation

were known to the society, monologous form was the first to be resorted to as a regular dramatic form, from which other forms developed as shown above. At any rate, I suggest that we take भाग as our first dramatic evolvee as a working basis and at the end of this volume, we shall see how this working basis stands.

It is at least clear that नाटक and प्रकरण presuppose these types and must have developed from them. ईश्वर and मित्र stop at four acts. नाटक and प्रकरण with more elaborate setting, would require more acts and are allowed five to ten acts. Explicit instructions that प्रकरण should have no उदात्त hero, no divine element, no kingly grandeur, but should have all the वायव्य, having दान, विद, also more of वैश्वी and less of कुम्भी, show that this type preserves the coarser and more popular side of life, as represented in भाग, प्रहस्य etc. Of course, as it was a full-fledged type, having the sanction of critics, and theorists, it had an alternative of having कुम्भी as a heroine and वायव्य etc., as a hero. But the very sanction that it can have वायव्य as a heroine, and the clear mention in NS that it must have more of वैश्वी, I have no doubt whatsoever about its coarser nature. नाटक, on the other hand, was the literary drama *par excellence*. It combined and sublimated the elements seen in उदात्त, मित्र, मित्र, ईश्वर and अनार्य and yet allied an individuality of its own. It can have उदात्त, अनार्य or मित्र as a prologue at any time. Its plot must be renowned, which would make the

hero a noble character NS notes that it may depict the life incidents of a king or it may have a divine hero and it should have grandeur, luxury and prosperity of every kind DR goes further into details and requires the hero to be full of noble qualities, noble and calm, powerful, desirous of fame highly energetic, preserver of वेदs and of a famous descent All this shows that नाटक was the drama of the upper classes of the society, that it was the ideal perfection to which this class of literary and artistic presentation could attain that it was amongst plays what a महाकाव्य was amongst poems

Thus a common thread runs through all these types and a serial evolution of नाटक and प्रकरण from the earlier types is indicated But if this thesis is correct, the statement—नाटकप्रकरणद्वयानु etc., — seen in भगवद्गीता would directly militate against it, for it clearly states that other types have sprung from नाटक and प्रकरण But this should not hamper us Indian mind has always been slow to recognise historical evolution and when once नाटक and प्रकरण became fixed types of full fledged dramas, it became quite natural for an ordinary reviewer to suppose that the lesser types had sprung from them That नाटक was accepted as the drama proper is seen in its treatment in all the text books of Sanskrit Dramaturgy They invariably start with नाटक, describe all the details necessary for a नाटक and then merely give the points of distinctions in which other types differ from it other points

remaining common. This practice of treating नाटक as the drama proper and other types as its variants, is as old as NS. It would be seen that the theorists, for the sake of brevity and convenience, would resort to such a method. It would be far more convenient to describe the full fledged type first and then to note down the differences in the case of other types, than the other way. This practice, adopted by all, would lend colour to the belief that the other types had sprung from नाटक. This would thus explain the reference in भगवद्गीताम्

Moreover, as the fully fledged types of नाटक and प्रकरण came to be fully grasped and gained in popularity, new dramatists would attempt to compose more and more plays of these types, the composition of new plays of the lower types would cease to be attractive, the older ones (of the lower types) already there in the literature would also gradually lose in popularity and only the best or the most widely known amongst them would be preserved. This will explain the fact that we do not get very early specimens of one act plays, which I have assumed to be the earliest bases of the later developed types. Thus it is that we do not possess earlier specimens of भाग, प्रहसन, वीर्य etc. Of course, we can never be positive in the matter, for we know too little of the plays of the lower types that might have once existed. And yet there is some evidence to show

a wider prevalence of these one-act plays in the earlier days. In Appendix I, I have given a list of the dramas as quoted by our extant dramaturgical works. But even here there is a handicap. The dramaturgical texts from which we get these data date from the 10th century downwards for the earliest amongst these are DR and Abh. However these lists will give some idea of the extent to which these different types had developed.

Moreover we have seen that in earlier times the common term for drama was नाट्य and when नाट्य was separating itself from the वृत्त type, no new terminology must have been created all at once. We shall see further that most of the eight types of रूपक (and even प्रकरण) are traceable to some vulgar वृत्त or वृत्त type and as these types went on transforming themselves into नाट्य types the new types were also designated by the older terms (of नाट्य and its variants)* and it was only after the नाट्य types had fully developed into प्रकरण and नाट्य that an attempt to give them a dramatic terminology must have been made. Till then all that was dramatic was either नाट्य or नाट्य प्रकरण too.

seems to have been used in a generic sense. Later on, they saw the full-fledged type of नाटक and relegated all other types to the subordinate class. This seems to be the reason of the rather loose terminology about the types of drama in earlier times.⁶

- 6 One point of distinction may be noted with regard to these types. Just as there were different रूपा prescribed for different types, so also the subject-matter varied according to the different types. An analysis shows that out of the five one-act dramas नायक प्रहसन and वीर्यी should have imaginary plots and वीर should have renowned plot but it is allowed an imaginary one on occasions. श्यामेय has renowned plot ईशान्य, रामचर and विग which are the developments of श्यामेय have renowned plots. This may suggest that our drama was secular and resorted to myths history and divine legends as it developed but of this later. That different रूपा were prescribed for different types will be seen from the following also (Alh II P 450 I) —

इदमिह मीमांस्य—य एते उत्सृष्टिकादयो रूपकमेदाः ते तारदेकरणा न्न,
यद्यपि नाटकादयोऽप्यत्रमेव । तथाहि सर्वैरस्योप्यनायामपि नाटके प्रकरणे
च धर्मार्थादवीर एव प्रधानं परमार्थतः सर्वेषु नायकभेदेषु वीरत्वानुगम-
दर्शनात् । रामचारे तु यद्यपि हि शृङ्गारदिस्त्रयमुक्तं तथापि वीर एव
प्रधानं रौद्रो वा, दिगव्यायागयोरप्येवम् । ईशान्येऽपि रौद्रप्रधान्यमेव,
नाटिकायां तु शृङ्गार एव प्रधानम् । एवं तारद, वीररौद्रशृङ्गारा यथास्य
[किं] पुनर्यैत्रयप्राणभूतत्वेन वर्तमानाः एतेषु प्रयोगेषु शान्तवीरगत्यसौ तु

धरमपुमर्थयोगात्तत्र च सर्वस्य नाधिकारोऽपि कस्यचिदपधिमजन्मनोऽ-
धिकाराभाटके यद्यपि तत्प्रधानतया प्राधान्यमवलम्बेयातां तथापि नासौ
प्रचुरप्रयोग इति तयोः पुरुषार्थप्रवरप्राणितयोरपि वीरादिरसान्तराध्या-
वापेनावस्थापनम् । एवं तावत्पुमर्थविषयो रूपकरसविषय एव परमार्थः,
तथापि द्विवेतिवृत्तवैतत्यादसान्तरप्रयोगोऽपि तदङ्गतया तत्र भवति । एवं
तत्प्रधानचेष्टायोगादवृत्तिवैचित्र्यमलोचितमेव । उत्सृष्टिनाङ्कप्रहसनभाषास्तु
करुणहास्यविस्मयप्रधानत्वाद् रञ्जकरसप्रधानाः, तत एवात्र स्त्रीवाक्यमूर्खा-
दिरधिकारी ।

CHAPTER V
DERIVATIVE TYPES

CHAPTER V DERIVATIVE TYPES

I consider the following types as derivative types i.e. types that are later than and derived from the full-fledged नाटक and प्रकरण. There is some evidence to corroborate this view and I shall consider the same at the end of this section. Let us first see the traits of these types as recognised in theory.

1 नाटी or नाटिका

NS (XVIII, 106-168) A mixture of the plot of नाटक and प्रकरण causes what is called नाटी. It must have many females, four acts, graceful histrionics well-arranged अङ्गs, profuse song, dance and music and erotic enjoyment. A king may act there it should represent anger, conciliation and दम्भ. It must have नायक, देवी and परिजन.

Abh (NS G O S vol II P 435ff)

By well-arranged अङ्गs अभिनव understands the अङ्गs of वैशिकी. अभिनव has some discussion about the heroine in नाटिका. According to him रतिसम्मोहादि would refer to the younger heroine and शोभप्रसादनदम्भादि would refer to the देवी. Following will be found useful (P 435-36)

ननु यस्याः काथो भवति सा न कश्चिदुत्तेत्याशयाद् नायकेति । नायकस्य यथ देव्यायाः नायिका । तथाभिलषितनायिकात्तरविषय इतीकृत सपरिजन परिजन सम्प्रियैस्याः । एतदुभयप्रधानं सर्वं तत्रेत्यर्थः । तत्रैका नायिका ताम्रद्वारव्याता भवति । पदपठ्य नाटिकेति समग्रानुसारिणे भट्टलोहटाद्याः । श्रीशकुन्तलसंयुक्तमेतदित्थमिधायान्तेन व्याचष्टे । तथा हि देवी वत्या च स्याताम्या-

तामेदेन चतुर्धा, कथा त्वत्तत्पुस्तकरीतकमेदेन द्विधेति। घण्टकादयस्तु आहु—नायको नृपतिरित्येतावन्मात्रं नाटकादावुपजीवितं न तु प्रख्यातत्वमपि तदमेदं द्रव्यादन्येऽङ्गविति षोडशमेत इति। नायको नृपतिरिति यः प्रथमा पठति तेर्धनेत्यध्याहृत्येकमात्र्यताया तूभयस्य कार्यम्। अथे प्रथममार्यायै पृथगेव च वाक्यं योजयन्ति प्रकरणमेदात्प्रकरणलक्षणाशात् उत्पाद्य वस्तु नाटकलक्षणाशाच्च नृपतिर्नायक इति यत्रेत्यभिप्राये नाटिकेऽभूतेति।

DR (3, 46 52) Plot should be taken from गरुड and hero a king, from नाटक 3, 48 suggests that it may have even 1, 2, 3 or 4 acts देवी should be the elder queen, born of a king, serene and मनिनी, while the heroine should be सुधा, दिव्या and very beautiful Heroine may remain in the vicinity of the king, by her connection with the har- em, while the hero may remain apprehensive thr- ough the fear of the queen

It should have the four elements of कैशिकी in respect of the four acts

ND (P 120-122) Out of the two heroines, queen and the कथा, each one or both may be ren- owned or otherwise, thus yielding four types of नाटिका It is noted here that the plot in ३ नाटिका is sparse

BP (P 243) Hero should be renowned and धीरललित रस erotic इति कैशिकी सधि except अवमर्श It should have no विट, but विद्वक्क may figure there

Examples BP त्रिवर्द्धिका SD विद्वत्शालभट्टिका RS मालविकाग्निमित्र

2 प्रकरणी or प्रकरणिका

ND (P 122) recognises this type calling it a variation of नाटिका wherein the hero should be taken

from प्रवण and the heroine should belong to the hero's class. It is noted that नाटिका and प्रवणिका both concern themselves with erotic enjoyments, but while the former treats of the royal love, the latter depicts the love of merchants etc.

SD follows ND

MMC notes this but has nothing special

3 नाट्य or प्राट्य

BP (P 238, 1-14) This is a variety of नाट्य. According to हर्ष नाट्य with a contact between divine and human elements and with acts void of विद्वत्, becomes प्राट्य. But others do not accept this view. According to these others, it may have 9, 8, 7, or 5 acts and a mixture of divine and human

SD (VI 273) adds that it must have विद्वत् in each act

Examples BP मेनकानहुय-9 acts मदुल्लस 8-acts रत्नम्बिका-7 acts (both these are void of विद्वत्) विक्रमोर्वशीयम्-5 acts

4 मट्य

BP (P 269) It is a variety of नाट्य based on नृत्य. इति वैशिकी and भारती रस no terrible रस. No सति. It should be full of शौरसेनी, महाप्राट्य. According to some the king should not speak in Prakrit others prescribe मागधी or शौरसेनी for him.

It should have in place of अङ्क four parts with curtain being dropped on account of the impossibility of छादन, रत्नम्बिका आन्ति etc.

ND (P 213) notes that it should have only one language, not a mixture of Sanskrit and Prakrit. It should not have विष्कम्भक or प्रवेशक.

SD (VI, 276) It should have Prakrit only and mostly अद्भुत रस. अद्भुत should be called जडनिका.

N B BP calls it नृत्यनेदात्मक and thus treats it as a नृत्यप्रकार.

Remarks

That नाटिका and प्रकरणिका should be taken as the derivative types is self-evident from their very names. Both are derivative names. Moreover, though नाटिका, known to NS as नाटी, seems to have been recognised rather early, its dependence on नाटक, is clear from its plot प्रकरणी seems to have enjoyed quite a temporary existence, there being found almost no example of the type. And the very fact that it has been recognised by such a late work as ND and by no other earlier work, goes to prove that it was a futile attempt on the part of the later theorists to create a new type, perhaps on the analogy of नाटिका.

तोटक, as it is recognised by हर्ष, is rather early and yet its derivative character is clear. As a matter of fact there is very little distinguishing element about it.

सडक, on the other hand, may not have been a derivative type, in spite of BP's mention that it is a variety of नाटक. BP itself, later on calls it a नृत्यप्रकार. It must have been a popular spectacle, as its loose technique shows. That there were no regular acts

but a drop-curtain was required, shows an irregular and therefore unsettled nature of this type. As a matter of fact drop-curtain, in earlier Sanskrit Literature, is not suggested anywhere. Moreover the very name of the type is Prakrit and the preponderance of Prakrit languages indicates a popular and perhaps a more primitive type than नाटिका. The differences of opinion with regard to the language to be used in this type are themselves enough to prove its unsettled character.

IRREGULAR TYPES

Keith in his *Sanskrit Drama* enumerates some types of Drama, which he calls irregular. Type represented by the महानाटक is distinct and is fully discussed by Keith and De. Allegorical dramas like प्रबोधचन्द्रोदय and others form another group and though they have existed from early times, theory has not recognised them separately. For all these the student is referred, to Keith's book. There are, however, one or two points which I shall like to touch upon here.

Was there a dramatic type called डमरुक ? Compare the following verse seen in the description of the preface of a drama named नवमहचरितम् by पद्मदाम in the Descriptive Cat. of San. Mss. Tanjore, vol VIII, P. 3693

प्रहसनडमरुसनाटकसङ्ककाव्यद्विमप्ररीमाणान् ।

देवीताटकलिपि कुलवान्यग्रान्यमिष्टरातधन्यम् ॥

This verse places डमरुक, with प्रहसन and others

There is however a Ms. of a drama called डमस्क by घनश्याम described in the Descriptive Cat of the San Mss, in the Govt Oriental Library, Madras, Vol XXI—kavyas, No 12519, which seems to be a type distinct from all other types hitherto known. It is described therein as a peculiar dramatic work. Instead of acts it has ten अलंकार into which it is divided. They are named as राजानुराजन, कलिदूषण, मुकुटविजयजीवन, कुकुटविस्तारपन, अधोपाहार, शास्त्रिकभजन, पण्डितसर्वस्व, जातिस्तर्जन, प्रभुवर्णन, अलङ्कारानन्द. But as far as this particular work is concerned it is needless to suppose that it was actually recognised as a particular type in theory. It seems to have been an attempt on the part of घनश्याम to create a new type without any backing of theory. That घनश्याम possessed this love of experimentation is seen from another of his work नवप्रहसित which too has been described as a dramatic type.

There is also one other drama which seems to have been irregular. A drama named ययातिदेवयानीचरित by an unknown author is described in the same Cat. of Madras, Vol XXI. It is not divided into acts etc. There is no regular प्रस्तावना, and yet in what appears like a प्रस्तावना, वैत्रयार, instead of a सूत्रधार enters. There is a भरतवाक्य also.

But these seem to be stray efforts by individual writers at innovations. They are, however, not recognised in theory, as all these poets are very late in date.

CHAPTER VI

N R TYA-TYPES (Uḡarūpakas)

CHAPTER VI

NRTYA-TYPES (UPARUPAKAS)

Species of Nrtya Type—general

NS does not mention any उपरूपक but treats of नाटी which is the same as नाटिका of the later theorists, and we have seen that it is a derivative type. But Keith says (*Sanskrit Drama*, P 349) 'Needless to say, though omitted in the नाट्यशास्त्र quotations are found ascribing to Bharata the doctrine though he mentions in them but fifteen with several variations of name'. He, in this connection refers to Hall, DR P 6. It is true that some terms, which in later works, did designate certain उपरूपक are seen in NS, but this mention of them is very incidental and often vague, affording us no clue as to their real nature.

AP (अध्याय 328) enumerates the following seventeen varieties, without calling them उपरूपक and without defining or discussing them.

तोटक, नाटिका, महक, निगमक, वण, दुर्मेष्टिका, प्रस्थान, भर्त्तृका, भागी, मोर्गी, हस्यक, काव्य, धीमदितम्, नाट्यशास्त्रक, रागक, उदात्तक and प्रेम्ण.

DR (avaloka) mentions the following seven incidentally the following verse which is quoted in this connection may have been an old verse

दोष्टी धीमदित भाग

भर्त्तृप्रस्थानरागक ।

काव्य च गम उदात्त

महा मृगश्रिष्टकम् ॥

Abh, incidentally, mentions the following nine (P. 183):

देविका, भानः, प्रस्थानम्, विष्णुः भण्डिका, प्रवेगम्, रानाडीम्, हरीशम्, and रागम्.

Abh does not call them by the name उपप्लव and it seems that he did not take them as such. The point is discussed further on by us.

DR, PR, RS and MMC do not note उपप्लव as such.

KS adds धीमदित and गेरी to the list of Abh.

SP mentions fourteen and defines them but all these are treated by BP.

BP (P. 255) has these twenty:

देविक, भण्डिका, गेरी, राग, विष्णु, शम्भू, धीमदितम्, भण्डी, प्रस्थान, राग, प्रवेग, रागम्, मायरागम्, शृणु (राग), उर्वेक, हरीश, दुर्मेविक, मीका, रागानो, चरित्राव.

But on P. 256 ff., are defined these types individually where राग is omitted (it is later treated as an additional variety) and शृणु is added, and भण्डी of the above list, is included under भण्डिका. Further on at P. 255-56 under the heading उपप्लव it has twelve verses which describe the following types, almost in identical wordings as Abh:

रागम्, रागानो 1-2 and 7; राग 3-4, शम्भू 5, राग 6, भण्डिका 9, रागानो 10, and राग 11-12

ND (P. 213) has fourteen:

देव, धीमदितम्, दुर्मेविक, प्रवेग, गेरी, हरीश, शम्भू, राग, शम्भू, मायराग, राग, राग १ + राग, भण्डिका

SD has eighteen

नाटिका, टोटक गोष्ठी, सङ्क, नाट्यरासक प्रस्थानक, उपाप्य, काव्य, प्रसङ्गकम्, रासकम्, सङ्गापकम्, श्रीगदितम्, शिल्पकम्, विलासिका or विनायिका (according to others it is included under दुर्मलिका, so विश्वनाथ notes), दुर्मलिका, प्रकरणिका, हस्तीश and भाणिका

Remarks

1. The above will show that the lengthiest list is given in BP. But on an analysis of all the views, we get some more types recognised at one time or the other वर्ण (AP), दुर्मलिका (ND), which, however, may be the same as दुर्मलिका of BP, नर्तनक (ND) विलासिका (SD), पिङ्गलक रामाकीर्ण and प्रण (Abh) are the additional varieties. This will bring the number to $20+5=25$. Moreover, प्रकरणिका which has been taken as an उपरूपक by SD, is taken by others as an offshoot of प्रकरण. So also, नाटिका and सङ्क may be taken as the derivative types, as suggested by us.

2. The peculiar situation given rise to by the non mention in Bharata of the उपरूपक, has been thus explained away by Mr K S Ramaswami Sastri in his Introduction to BP (p 51)

‘From what has been said before and from certain statements contained in the present नाट्यशास्त्र it seems to be probable that कौटिल्य and his followers who made the नाट्यवेद easily accessible to the dramatists by their works, had invented the उपरूपक whose number differs with each authority. दृष्टि's definition of रास one of the उपरूपक quoted by him is

शास्त्रात्मक is another proof of the existence of the उपरूपः before the time of हर्ष. The commentary of अभिनवगुप्त also on the last portion of the 4th Chapter of the नाट्यशास्त्र where some references from कोहल to the उपरूपः are made, supports¹ the contention that कोहल may be the inventor of these उपरूपः. हेमचन्द्र and रामचन्द्र support the same view in their works."

It will be my purpose to show later on that the उपरूपः, as known to SD, represent a gradual growth which can be traced even to-day and that therefore no one person can be called the inventor of these types. It should be remembered that नाट्य was considered distinct from वृत्त and that our रूपः were based on नाट्य, while the उपरूपः were based on वृत्त. As NS had no occasion to discuss and define the types based on वृत्त, naturally we do not find any such statement therein. So, too, DR and Abh had no occasion to speak of them. It is true that हेमचन्द्र in the 12th century counts but 11 उपरूपः, while BP has as many as twenty. But it would be wrong to argue from this that these nine additional varieties came into existence in the period between KS and BP. There are indications in BP itself that ~~उपरूपः~~ followed earlier

1 I have not known on what grounds Mr. Gaiti makes this statement. It is true that Abh mentions no more उपरूपः and no later date is noted there. But is there any other evidence that he was quoting the version of उपरूपः before him? It is believed, generally, that Abh used these verses from the उपरूपः in the 12th century. But it is not certain. Mr. Gaiti's statement is not supported by any other evidence.

works and traditions and it should be remembered that AP knew seventeen varieties of so called उपरूपक. It seems highly plausible that rhythmic dance while it was incorporating the histrionic art in it, was at the same time gradually developing these उपरूपक and it may be that कौटिल्य had for the first time arranged and defined them. And, all the evidence cited by Mr Sastri goes to connect कौटिल्य's name with the rise of the उपरूपक but not with their invention. KS (P 325) after treating the रूपक twelve in number, has a general note to the effect that 'and others' in the कर्तृका refers to शेटक and others which have been defined by कौटिल्य and others. As against this KS i self has a note at the end of that section that the details about the गेयरूपक or उपरूपक should be learnt from ब्रह्मभरत etc ब्रह्मभरतकौटिल्यदिशास्त्रेभ्याऽवगतव्य --which clearly shows that KS connected भरत's name with these types

3 Here I should point out that these varieties known to the different writers though bearing the same names had not been simultaneously and uniformly developed. Thus the varieties known to Abb, for instance, were very primitive when compared to the same varieties as described by BP and SD and it will be wrong to designate all of these as उपरूपक. But as I hope to clear this point later on, I shall not enter into details just now

4 The word उपरूपक should naturally have

come into vogue, after the acceptance of the word रूपक by the dramaturgists. We have seen that though रूप is seen in NS, रूपक seems to have come into general prevalence only after DR. The word उपरूपक is still later. The types usually considered as उपरूपकs were earlier known as नृत्यभेदs only. DR, does not know the word उपरूपक. So also KS, ND, and BP, do not know it. Both KS and ND use the word रूपक for these additional varieties, KS calling them गेयरूपकs and ND describing them by अन्यानि रूपकाणि. It is in SD that we meet with a definite usage of the word उपरूपक. ND closes with this remark —

एतानि च स्वल्पमानरञ्जनानिमित्तत्वाद्दृष्टैरनभिहितत्वाच्च वृत्तादेव प्रीतिरिति ।

This means that they were still in the process of being recognised as dramatic types for as the types of नृत्य they were recognised earlier.

Out of the seven forms defined by Abh, some are found in the list of these नृत्यप्रकारs as given by BP and others. But Abh did not consider them as उपरूपकs. They are more like mere dances. Abh has a note,

एते प्रयन्था नृत्तात्मका न नाट्यात्मका नाटकादिविलक्षणा ।

which shows that they had no element of drama and that they were based on नृत्त, (of the 2nd variety as shown before) which according to later tradition would refer to नृत्य.

Species of Nrtya-types-Individual

1 भाण

Abh (P 183) In this नर्तकी gives the description of शिंह सुकर etc., with terrible movements of limbs. He classifies भाणक as उद्धत and भाणिका as उद्धतमयण.

BP (P 268ff) There are two distinct principles of divisions recognised here according to which भाण has nine different varieties. It is शुद्ध when १ शुद्ध (i. e. Sanskrit) language is used सकीर्ण when two languages (Sanskrit and Prakrit) are used and चित्र when many languages are used. There are other three varieties. It is उद्धत when the plot is terrible, रलित when the plot is charming and रलितोद्धत when the plot shows elements of both.

Plot. There may be descriptions and praises of हरि हर, भवानी स्कन्द and प्रमथाधिप. It must have terrible action. It must have no females. While it must be descriptive. Also it may have praises of kings in गण्यas unfolding their virtues etc. It must be full of music, dialogue (सहोक्ति) and decorated by noble (scenes).

Whatever action is difficult and involves skill should be woven in a भाण.

Music. A शुद्ध भाण is punctuated by seven विधामः ८०० विधाम showing a varying programme of music १२० under.

First	विश्राम	has	वर्ण, मत्तपाली, भग्नताल मात्रा
Second	„	„	भग्नतालगाया, द्विपथक, वसन्त.
Third	„	„	विषमच्छिन्नमात्रा, भग्नताल, मागधी, रथ्या
Fourth	„	„	द्विपथक, रथ्या, and वसन्त
Fifth	„	„	रथ्या, भग्नताल, मार्गनिका, द्विपथ, विषम

Here is a note that the भाण called नन्दिमाली should be included under this type, as those who consider it as a distinct type, know not भरत's view. And, then, नन्दिमाली is described as follows

(1) The plot is recited or acted with reference to an आकाशतुरूप, using the word मन्त्र (भावप्रयागमन्त्र) to be applied to noble persons (2) It consists mostly of terrible action (3) Sometimes it has descriptions excluding females (4) It should be full of गायत्रि and other ways of राजस्तुति, (5) and accompanied with good music and (6) noble speech (7) It may have praises of ब्रह्मा इद, स्कन्द, and other gods

There is a general note that whatever has been said with regard to acts, सधिस etc., with reference to भाण of the रूपक type holds good in this case too

In the Introduction to BP it is noted that the first set of verses (i. e. those that do not apply to the नन्दिमाली type) are also seen in SP. SP also recognises नन्दिमाली and includes it under this type. But the present NS contains no reference to नन्दिमाली

ND (P 215) too, has the same six types of भाण, on the same two principles and his भाण or भाणक contains nothing new

Remarks

It will be noted that the नन्दिमाली type as described in BP, differs from the ordinary type of उपरूपक भाग *only in one respect*, the former has आसक्तमणित and acts etc., while the latter shows the absence of both these elements

2. भाणिका

BP (P 262) Plot भाग, having mostly हरिचरित for its subject-matter, with accepted metres in गायक, वर्ण, मीमांस etc., becomes by graceful gestures भाणिका There may be nine or ten different threads but the plot must be sparse, full of विट, पीठमद and विदूषक, and excitement should be created in the audience by various turns of speech

रस mainly erotic Heroine लक्ष्मणेपथ्यनायिका सधि. void of गर्भ and विमर्श रीति पांचाली

Music and dance ten लक्ष्मणाङ्ग are in place as in भाग It should have दिव्यचारी should have graceful acting नृत्य punctuated by ताल, at times रण्य etc., and should be void of अर्धोद्गाहनिवरणगायनवसन्तमत्तपाली, विधाम and उत्तम It should be performed by females Of course, लय and ताल may be adopted at proper places

Example बीणावती

ND (P 215) recognises this type but has nothing distinct

SD (VI, 305 ff) गरि, मुख and निर्वहण इति वैशिष्ट्य and भारती Act 1 Heroine noble Hero मर SD requires the following seven अङ्ग here उपचास, निन्यास,

विवेध, साध्वस, समर्पण, निवृत्ति and सहाय, which are defined as under when कार्य is incidentally described it is उपव्यस, when gloomy speech is uttered it is विन्यास, when doubt is removed it is विवेध, when there is boasting it is साध्वस, again समर्पण constitutes in trunting through anger, beginning of निर्दय is निवृत्ति and actual achievement of fruit is सहाय

Example कामदत्त

Abh, (I P 183) calling भाजिका as उद्धतमसृण¹ describes it thus In भाजिका, there is amusement due to play with children, निमुद्र, lions or pigs or playing with banner etc

Remarks

As far as BP's description is concerned if any one wants to see two distinct types described under the caption of भाजिका, as the editor justly does he shall have to distinguish between भाजिका and भाजी, former being based on वृत्त etc, and the latter being a form of उपरूपक having संधि अङ्ग etc This भाजी seems to be the same as डोम्बी of BP and भाजिका of SD Compare their details

3 डोम्बी or डोम्बिका

Abh (I P 183) notes a type called डोम्बिका

छानानुरागगर्भाभिहितभिर्वन्न भूपते ।

धारज्यते मन सा तु मलुणा डोम्बिका मता ॥

BP (P 254) Act 1 वृत्ति वैशिदी and भारती रम
Heroic and Erotic Heroine अक्षनेयम्बा मन्त्रालयाहा and
पदपतायिका

Example: वामदत्त

Editor of BP says "THIS डोम्बी is known according to some as भाणिका and the same fact has been stated here in the line डोम्ब्येव भाणिकोदात्तत्रयिका विश्वनाथ followed that view and described this kind of drama as भाणिका with the same description as found here and with the same वामदत्त as an example. The definition of भाणिका as given by शारदाजन्य and भोज is quite different from that of विश्वनाथ "

Remarks on 1, 2 and 3.

Bearing in mind the descriptions of भाण, भाणिका, भाणी and डोम्बी as given in BP, one can see that भाणिका differs from भाण in the following points

(1) It is mild, (2) It has mostly हरिचरित, with nine or ten threads, (3) It has no विभ्राम, उत्ताल and अर्धोद्गाह etc (4) It should be performed by females

भाणी and डोम्बी are almost identical. Also it would appear that SD has no counterpart for BP's भाण while it describes भाणिका, which, however, has similarity with BP's भाणिका but is wholly identical with BP's डोम्बी. Abh's डोम्बिका and भाणिका are again distinct.

भाणिका as defined by BP, though having a preponderance of dance elements, contains enough elements to transfer itself into भाणिका of SD. Thus there seems to be running a common thread through भाणिका of SD and डोम्बी of BP (which, too, is called भाणिका or भाणिका) yielding sufficient data for

inferring a serial evolution, दोम्बी or डोम्बिका of Abh representing the earliest stage and डोम्बी of BP or भाणिका of SD the last stage of the same form of entertainment while भाणिका of BP is a variety, probably more primitive and representing the transitional stage from डोम्बिका of Abh, (Abh's भाणिका is an earlier form of BP's भाणिका) to भाणिका of SD. And this भाणिका itself has a counter part in भण-उप रूपक, which seems to have enjoyed a temporary existence as an independent variety, as it emphasises the उद्भूत acting. But in भाणिका and भाणी of BP, again, there are sufficient elements (e.g. 9 or 10 threads, heroes like पीठमर्द etc.) to develop themselves into भाण रूपक. भाण रूपक seems, therefore, to be the definite ultimate dramatic form to which डोम्बिका, भाणिका, भाणी, दोम्बी, भाण उपरूपक (all of which are either वृत्त or वृत्त्य types, with the possible exception of भाणिका of SD and दोम्बी of BP), passed on imperceptibly आकाशमणित, which is a very important element of the भाण रूपक, though not seen in any of these forms, is recognised by BP in the case of the नन्दिमाली type of भाण.

4 रासक

BP (P 265 ff) This section of BP is hopeless for its textual accuracy. Under the head of रासक, this section defines, in identical verses which have been quoted by Abh at P 183, eight forms of dances, the last of them being रसक. It is thus defined here

भाडकेन तु यद्भूतं तदा (५१ हृत्) मयमिति स्मृतम् ।
एकैवस्तस्य नेता स्वद्रोपकाणां यथा हरि ॥

अनेकनर्तकीयोज्य चित्रताललयान्वितम् ।

आचतुष्पण्डित्युगलाश्रयक ममृणोद्धतम् ॥

Out of these two verses, the first is always quoted as the definition of हल्लीसक by others (see ND, Abh and elsewhere) and even BP shows the v1 हल्लीसक which may be the correct reading. The second of the above verses is the same as is given by Abh as the definition of रसक, and this seems to be the original definition of रसक.

But BP has another definition of रसक (on P 269, 11 13-19) where it is described thus

(1) Act 1 (2) void of सूत्रार (3) It must have well arranged (गुणित) नाडी (4) It should have five पात्र (5) three सवि, (6) various languages, (7) कैशिकी and भारती वृत्त (8) वीर्यज्ज (9) prominent hero, (10) famous heroine (11) उदात्त भाव and (12) उत्तरोत्तर

A third definition of रसक is also seen in BP at P 265 11 10 13

लब्धना दुग्धमहोदधौ सुरगणे पीतामृत यस्तदा
पिण्डीशूद्रसलिल विशेषविहितो युक्तो रस मेयकै ।
चित्रातोयमिचित्रितैर्लस्युतो मेदद्वयान्कृत
चारीखण्डधुमण्डलैरनुगत साड्य मतो रसक ॥

It should be remarked here that though this verse defines रसक, it is put in this edition under the section of नाट्यरसक.

One more definition of रसक is seen in BP under नाट्यरसक consisting of one verse, which is the one given in ND as the definition of रसक.

seems to be the original definition of नाट्यरासक, particularly as ND (P. 315) has this very verse alone as the definition of नाट्यरासक. It is that, wherein, females dance out the doings of a king

The remaining verses explain the programme of music and dance to be followed in नाट्य

When it has वर्णताल it is called चर्चनी, wherein two females, clever in सनवर्ष etc., may enter embracing one another by their limbs and moving right and left. They retire after some dancing and then enters another pair of females. Their exit and entrance must be simultaneous. This new pair may perform the scattering of flowers by माध्याताळ. After this, other characters may enter with प्रणवताल and रभ्यादिवर्णस. Then the singers sing with शुक्लगीतमयोग. Then विष्ठीकम्पन formed by many पावस, by means of लता, मेघक, शुक्लक etc. should be performed. Then there may occur मङ्गताल with शुक्लवर्णयोग and सुरजाक्षराद्य may be beaten with दण्डद्विदण्डक

Thus with such dancing, the first अङ्गार would be over. Three such अपसात्स with dancing, as before should be performed, with proper rhythm

From the last line in the above quotation it seems that this musical scheme may be applied to रासक also

Appendix II to BP contains the following additional definition of नाट्यरासक at P. 403

पूर्णनेपथ्यपानेन नान्दी यत्र विधीयते ।
मुखादिसधिमभिर्न . कानिद्वत्तिबनुष्टयम् ॥

यत्र पात्राण्युगमानि न कदाचन सूत्रवत् ।
 कल्पोऽथवा नटनटीप्रवेशेनामुखकम् ॥
 दिव्य वा मानुष वाथ मिथ्र वा वस्तु यत्र च ।
 विप्रलम्भसप्राय यथ प्रख्यातनायकम् ॥
 कामिनिभिर्भुवो भर्तुश्चेष्टित यत्र दृश्यते ।
 राणाद्वसन्तमाशाय स क्षेत्रो नाट्यरासक ॥

An analysis of this would give the following characteristics of नाट्यरासक

(1) full *नटनी* to be recited by the characters behind the curtain, (2) सचिः like मुख and others, (3) at times all the four वृत्तः (4) no single character should enter, (5) सूत्रधार should be brought in or आमुख may show the presence of नट and नटी, (6) plot may be divine or both, (7) रस विप्रलम्भ, (8) famous hero, (9) females should sing and dance the doings of a king

SD (VI, 277-79) has this

(1) one act, (2) बहुताललयस्विति, (3) Noble hero, (4) पीठमर्द as उपनायक, (5) prominent हस्य with शृङ्गार (6) heroine-वासकसज्जिका, (7) मुख निर्द्वन्द्व-सचिः, (8) all ल शृङ्गारः, (9) some allow all the four सचिः except प्रतिमुख.

Example सचिद्वयवती-वीणावती, सचिननुष्टयवती -विलासवती

Remarks on 4 and 5

Both these are treated at length and yet as far as BP is concerned the text as printed in G. O S, is hopelessly confused. In this connection the readings noted in the Appendix II at P 408, seem to throw quite a flood of light and would be help-

ful in reconstructing coherent text for both these types.

Thus P. 263, l. 23 to P. 266, l. 14 describe both these types out of which, following reconstruction can be made:

रासक

(1) P. 263, l. 23 to P. 264, l. 7 and 264, l. 10 to P. 265, l. 9 describe one type of रासक.

(2) P. 265, l. 10 to P. 265, l. 13 embody another view agreeing in essentials with (1).

(3) P. 266, l. 13-14 give perhaps the earliest known definition of रासक (as the same verse is quoted by Abh at P. 183), which also does not differ much in essentials from (1) and (2) above, as all these treat it as a dance-form. (4) P. 269, ll. 12-19 give a description of रासक which differs widely from all the above three views and considers it as a type of drama.

नाट्यरासक

(1) P. 164, ll. 8-9 preserve perhaps the earliest definition of नाट्यरासक as the same verse is found in ND. This description treats it as a dance-form.

(2) Description of नाट्यरासक as found on P. 103 considers it as a form of drama and thus agrees in essentials with SD's definition of it.

(3) P. 295, l. 15 to 296, l. 12 (though printed under the section of रासक) contain other de-

scriptions of प्रस्थान, काव्य, दोम्बिका, भाग, हिल्लक, भागिका, रामासीद and हलीरा (p 266, l. 11 wrongly reads रासक for हलीरा) as these very verses are found quoted by Abh at P. 183

Therefore the definition of नाट्यरासक as given on P 408 should be taken as the correct one and be incorporated in the text as an alternative definition of नाट्यरासक, and the definition of रासक on P. 408 should only be consulted in fixing the readings of the text as printed on P. 266, for it has no more worth

These different definitions of both these forms prove beyond doubt that they have evolved from mere dance to an organised नृत्य form and thence to an elementary forms of drama.

6 प्रस्थानक

Abh (P 183) has one verse, the same as the first type of BP as will be described below and this definition therefore, would be the earliest known definition of प्रस्थानक

BP (P 262, ll 19-22)

First type (p 266, ll 3-4)

Starting on a journey with a gait like that of an elephant constitutes प्रस्थान It should be अन्वदिग् and सुसमृण

Second type (P 265 ll 15-19, under the heading रासक) (1) one act (2) सुख and निर्वेदण संधि (3) it should have in the beginning शङ्कर roused by प्रणय or by first love and should end in जीर (4) It should

be full of the descriptions of monsoon and spring

(5) It should have four अपसार

Third type (P 262, ll 19-22)

(1) Two acts, (2) कैशिकीवृत्ति, (3) द्वितीयवाचक, (4) दास, निट, चर etc, १३ नायक (5) It should be charming on account of drinking and other sports, (6) and full of लय and ताल (7) मुख and निर्द्वेष सखि

Example यज्ञारतिरुक्त

ND (P 214) has only one type, the second * of BP, and describes it in identical terms only pointing out that अपसार are नृत्यच्छत्रानि खड्गानि and that it is called प्रस्थान with reference to journey, which seems to have been the original idea as suggested in the first type of BP

SD (VI, 280-281) has these additional points

(1) heroine-दासी (2) कैशिकी and भारती as वृत्ति

SP has only the second type of BP

7. नर्तनक

Though this variety has not been included in the general list of the उपहृतक, it seems to have been recognised, at one time or the other, as a distinct type, for the verse that is seen in ND (P 214) and which again is found as the first verse in the description of प्रस्थानक of BP, is clearly a description of नर्तनक. The verse is this

पदार्थमिनय यत्र ललितं च मयापि यतम् ।
श्रुते नर्तकी यत्र सोऽपि नर्तनक पुन' ॥

ND also has the following explanation

यस्य पदार्थाभिनय छलितलय सप्तसि नर्तकी कुरुते ।

तन्मर्तक-सम्या-लास्य-छलिन-द्विपदादि ॥

Then it is pointed out that सम्या is the लास्य which is कित्तरविषय, छलित is full of शृङ्गार, वीर and रौद्र, and द्विपदी is a छ दोमेद लास्य is full of शृङ्गार

It seems that according to BP (P 363, l 9) this नर्तक should have छलिक (which is the same as छलित of ND) लास्य with समरध्या, सुताल and चतुरस्र (Is this not the same as छलित नट्य of मानविक श्रमित्र, which too, has चतुरस्र etc ?) Also it should be void of गर्भ and विमर्श, having all वृत्तिस, full of मागधी and शौरसेनी and रस and भावस When it has two सपथिस it should have उत्तम and अधम heroes, and भारती and आरभटी as वृत्तिस, and rarely सात्वती

Example बालिवध and वृसिद्विजय.

In fact the first five verses under प्रेक्षणक in BP, define नर्तक which is used in Masculine, and all the attributes in these verses are in Masculine, while the last three lines describe प्रेक्षणक which is taken as Neuter and all the attributes in these three lines are in Neuter

7. प्रेक्षणक

AP notes it

* BP (P 363) Definition given here suggests that नर्तक when it exhibits 'at times गर्भ and अधमर्श सपथिस, at times many नेपथ्य speeches, at times four वृत्तिस and no सुनवार' is प्रेक्षणक

ND (P 214) has this Whatever is performed in street assembly, squares or temples by many persons is called प्रेक्षणक as for illustration कामदहता etc

SD (VI 286-87) calls it प्रेक्षणम्

(1) void of गर्भ and निर्वर्ण, (2) हीननायक (3) no सूत्रधार, (4) one act (5) no विक्रमक, and प्रवेशक (6) presence of निबुद्ध and सम्प्रेष necessary, (7) all वृत्तिस (8) नाच्य and प्रोचना are sung, in the नेपथ्य

Example same as is given in BP under नर्तनक

SP divides it into नर्तनक and प्रेक्षणक and gives the definition of both as found in ND

N B BP at P 266 has this

आद्यप्राय प्रेक्षणक स्यात्प्रेक्षिकान्वितम्

which is found in Abh as the definition of प्रेक्षण with the व 1 हास्ये प्राय प्रेक्षण तु

Remarks on 8 and 9

From the treatment given to these types in ND and SP there seem to have been two varieties of the same type of dramatic entertainment, which were still in a process of being distinguished from one another, but which, however, never happened BP shows a period when both these types were hopelessly mixed up and नर्तनक was losing its individuality. SD shows नर्तनक to have been completely superseded and eclipsed by प्रेक्षणक, incorporating elements of both the forms in one

In a MS entitled नाट्यसर्वस्वटीका, in the Govt Oriental Library, at B O R I, Poona, a variety of नाट्य called प्रेक्षण is defined. An विभक्त्य calls प्रेक्षणक

by the name प्रेङ्ग, this प्रेङ्ग, too may refer to it
The definition is this (fol 30, ll 8-9)

गीत प्रत्यक्षश्च ये सान्दरीप्रदर्तिनम् ।

प्रेङ्गा रसमोक्षरी नाञ्च प्रेङ्गमुच्यते ॥

As the general element in प्रेङ्गक is the playing by men and women in squares etc, this too may refer to the same type

10 हलीशम

AP notes it

BP (P 266) Heroine 7, 8, 9 or 10 Act 1 or 2 इति कैशिकी सवि विनयं and मुख. Heroes ३ or 6, कलि, दमिण and म्यात, who may be विप्र, क्षत्र, अमात्य or दणिक

Miscellaneous It should have मुख and अदम्य when it has two acts and गर्वनिर्मम when it has one act It should have musical उभय with यदि, मण्ड ताद, त्य and विधाय

Example कलिभवतकम्

ND (P 211)

यमशङ्केन नत स्त्रीणा दृष्टाशक नु तारादु ।

तत्रको नता म्याद्गोपस्त्रीणामिव मुरारि ॥

The same verse is found in BP with रामक for दृष्टाशक as the readin.,

SD (VI, 306-7) Act one, Hero one, clever in speech इति कैशिकी सवि मुख and निर्वहण Heroine 7, 8, or 10 and बहुताललयश्चति

11. उहोप्यकम्

BP (P 266) Act one सवि void of अदम्य

रस हास्य, शृङ्गार and वदन Hero and Heroine चतुरोज्ज्वल.

Miscellaneous It should have the अङ्ग given under शिल्पक, a song with three divisions called उन्नोप्यक which has been explained as गान्धर्वनिर्णय

Example देवीमाधव उदात्तकुलरम्.

SD (VI, 282-3) According to some, there should be four heroines and three acts and चतुरांग

SP does not include this under the group of उपरूपक

12 काव्य

AP has noted it

BP (P 262) रस हास्य and शृङ्गार इति all सधि void of गर्भ and अङ्गम् Act one Hero ललितादात who may be a विप्र अमात्य or a वणिक् Heroine कुलजा and वैद्या

Miscellaneous It should have भग्नताल द्विपदी, खण्ड, मात्रा and at times लास्य It should be mixed with विट, चेट and interspersed with talks of joyous ladies and विट etc

Example गौडविजयम्. सुग्रीवकलनम्

ND (P 216) has the following as the definition of काव्य, which in BP has been included under रसक and which again is recognised by भोज It should have अलिप्त मात्रा, ध्रुवा भग्नताल ववनिता and अतिशय

ND (VI, 284-5) has this additional इति except अरम्भ Example सादरोदय

SP divides काव्य into पुर and चित्र It seems that even BP distinguished two types according as (1) the Hero is रत्न and उदात्त and heroine इत्य

and वेदम and (2) as the hero is a विप्र etc.

13. पारिजातकम् or पारिजातलता

BP (P. 268): Act. one. संधि. मुख and निर्वहण रसः गृहा and वीर. Hero: देव, धन-उदात्त. Heroine: कदम्बरिता or भागिनी, स्वीया गणिका. They may be 8 and 4 and should be expert in दम्बरक

Miscellaneous: वनेन्द्रा, मण्डल, गदा, three भस्त्रस and विष्कया. It should be charming at times by the jokes of विष्क.

Example: गृहातरिका.

14. सहायक

BP (P. 256): Plot: renowned or imaginary or both. रसः Erotic and Humourous should not be present here, but a mixture of वीर and रौद्र is allowed: other रस may be subordinate. Hero. angry, hypocrite, सपत्न्यान्त, trying to meet with the incidents of कपटयुद्ध, caused by fate or enemy. इति: सान्त्वती, आरम्भ-मन्त्रिका. Acts three, but it should be full of ताल in the second act. First must have विद्व and third must have कपट मयि: four, except प्रतिमुख.

SD (VI, 281-2) Acts 4 or 3

Example मायकापालिकम्

15. शिल्पकम्

BP (P. 257). Acts four. इति four रस except शस्य Hero ब्राह्मण, sometimes a हीरोपनायक too, who may have been connected with रसज्ञ etc. Heroine. कदा, पुनर्, or कन्या horn of a ब्राह्मण or मन्त्रि, c. १२. मधुवर्ष मलगी, कमल's कमलवर्षा.

Miscellaneous: There should be the following 17 अंगs: उरंठा, अवहित्य, प्रयत्न, अशंसन, तर्क, संशय, तप, उद्वेग, मौर्ख्य, आलस्य, कम्प, अनुगति विम्वय साधन, उच्छ्वास, आतंक, शून्यता, प्रलोमन, नाट्यं, सम्प्रेट, आश्रय, सन्तोषातिशय, प्रमाद, प्रमद, युक्ति, प्रलोमन, प्रशस्ति.

SD (VI, 296-300). रस: except हास्य and शान्त.

Example: कनकावतीमाधव.

BP on P. 266 has this which is seen in Abh as the definition of पिङ्गक.

"When one describes to a friend, one's husband's haughty conduct and sometimes soft conduct of a धूर्त it is शिल्पक."

16 गोष्ठी

BP (P. 256). Act: 1. रस; यत्ना. Heroes: 9 or 10, प्राकृतनायकs. Heroines: 5 or 6, beautiful. संधि. void of गर्भ and अवमर्श. वृत्ति: कैशिकी-soft. Plot: imaginary, not very noble. Note the following for its plot.

गोपीवतेर्विहृतो गोष्ठ्यलस्य चेष्टितम् ।

यत्तु यमलार्जुनदानवनिधनकृतं तत्तु गोष्ठी स्यात् ॥

ND (P. 214) has the following:

गोष्ठे यत्र विहृतश्चेष्टितमिह वैट्मद्विप ।

रिष्टासुप्रमथनप्रभृति तदिच्छन्ति गोष्ठीति ॥

SD: Example: रैदतमदनिका.

SP has the same verse as seen in BP. .

17 कल्पयल्ली

BP (P. 268): It should have हास्य and यत्ना as the रस, its hero should be उदात्त, उपनायक should be

a पीटमर्द and heroine a दासकस्तज्ञा or अभिलक्षिता It should have मुख, प्रतिमुख and निर्वहण as संधिः Its plot should have उदात्त descriptions

Miscellaneous द्विपदी, सण्ड, रथ्या, वासकताल, लक्ष्मण्य and the ten elements of काव्य

Example मणिक्यवल्लिका

18 श्रीगदितम्

AP has noted it

BP (P 258) Hero renowned वृत्ति भारती सधि
void of गर्भ and अविमर्श Act one रथ विप्रलम्भप्राय
Heroine कुलजा

Miscellaneous It should be full of the word 'श्री' and according to some श्री may sing there sitting

Example श्रीः सातलम्

SP has the same as BP

19 चिद्रथ

Abh (P 183)

मह्या मग्न भव्यदुदत वृत्तमुच्यते ।

मघ्न च कविद्वैतवर्ति विद्वत्पद्य स ॥

This approaches श्रीगदितम् of BP but BP has this same verse as the definition of प्रस्थानम्

20 दुर्महिका, also called मर्दङ्ग

(ND calls it दुर्महिका)

AP has noted it

BP (P. 267), Heroine: प्रीति and नागा. Acts 4. संधि. void of गर्भ.

Miscellaneous. चौर्यत, प्रतिभेद, love between youthful persons—all these are described in private by a इति, in प्राग्व्य manners; she, talking thus, asks for money and getting it, desires for more.

N. B. The first act should be as long as three नाटिकाs, and a विट should act at will therein, in the second विदूषक should act for five नाटिकाs, and in the third पीडमर्द for seven नाटिकाs and in the fourth all the three act for ten नाटिकाs.

This is also called मतलिका, wherein पुरोहित, अमात्य or साध्वि is described as fallen on bad days. This is a क्षुद्रकथा in महाराष्ट्री.

SD (VI, 303-305). वृत्ति: वैशिकी, and मारुती. Hero: few, नागर. According to SD it should have six heroines in the second act and a नागर should act in the third act

Example: विन्दुमती

SP मतलिका of BP is described as a भव्यकाव्य in the same verses.

KS (P. 339) considers this as a prose story and defines it thus

प्रेतमहाराष्ट्रभाषया क्षुद्रकथा गारोचनाश्रवत्यादिवन्मतलिका । यस्यां पुरोहितमत्यन्तापसादीनां प्राग्व्यनिवृत्ति उपहस सापि मतलिका ।

In the वृत्ति is quoted the following

तथा च क्षुद्रकथा मन्थडी प्रेतमहाराष्ट्रभाषया भवति । गौराचनेष कार्या सान्द्रवतीवार्चवटिभि । तथाच यस्यामुपहास म्यापुरोहितामत्यन्तापसादीनां प्राग्व्यनिवृत्ति सापि हि मन्थलिका भवति ।

21. मल्लिका or मणिकुल्या

BP (P. 267): रस भोग्यगार, वृत्तिः वैशिकी, Act two, having विदूषक and विद acting in the first and second respectively. Plot: It should not be clear first but should become so at the end. सन्धिः void of गर्भ and विमर्श.

Miscellaneous: It has गाय, द्विपथरु, रथ्या and वागकलाल.

मणिकुल्या जलमिव न लक्ष्यते यत्र पूर्वतो वस्तु ।

पथात्प्रसादयते या सा मणिकुल्यापि मल्लिका ज्ञेया ॥

SP has taken this type as a ध्रुवकाव्य KS (P.339) has this, but considers it a prose story.

अस्या पूर्वं वस्तु न लक्ष्यते पथात् प्रकाश्यते सा मत्स्यहासितादिवन्मणिकुल्या ।

and in the श्रुति the above verse is quoted.

22. विलासिका

SD (VI, 301-2): "It is also called विनायिका by some and included under दुर्मल्लिका by others."

रस शृंगार Act one सन्धि void of गर्भ and अवमर्श, Hero हीन. Plot sparse and renowned.

Miscellaneous: It should have ten लस्यात्रस and विदूषक, विद and वीरमर्द.

23. रामायोद and प्रेम्णं

Abh (P. 183)

हान्यगम्य प्रेम्णं तु स्यात्प्रहेलिक्यमितम् ।

अनुपगमयुक्तं रामायोदं तु भवत्यम् ॥

NDS has a type of नाट्य which it calls by the name of प्रेरण. It is thus defined there (fol. 30)

दीप्तमुग्धनमस्मात्प्रकृताकारदर्शने ।

घर्षाद्युक्तत्रधादिविन्यासकुट्टने ॥

प्रसरणे पार्श्विण्यौ हृद्यगोतादिव दने ।

मनोभारप्रेरणया प्रेरण नाट्यमुच्यते ॥

Evidently the two types as recognised by Abh and NDS have a common thread between them. दीप्तमुग्धन etc., would create such an appearance of the actor that humour would be excited, which after all, is the essential recognised by Abh.

NDS also recognises a type called रमाक्रीड which has not been described there as its nature is obvious from the word itself. May it have any thing to do with our रमाक्रीड? It is शृणुयमिति according to NDS.

CHAPTER VII
EVOLUTION OF NRTYA-TYPES

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AFTER thus collecting details about all these several नृत्त-types, we shall turn to see their development. But before doing so, it will be convenient if we tabulate the results of these details. The accompanying table shows the details of all these types, at a glance and contains all the important points gathered in the previous chapter, under these individual heads. Remarks made in the last two columns of this table will be explained further.

The table shows that the types that have been described here have not all developed uniformly. Some types show a preponderance of musical elements and others show some dramatic development, though even in this latter case, an alternative description is seen in most cases, indicating their essentially musical nature.

It will be seen, for instance that, with the exception of रत्नपक and दुर्मन्त्रि, all the other forms are very elementary dramatic forms, presenting at the same time, an original musical nature. रत्नपक seems to have been developed very early and रत्नकर seems to be its variant as we shall see further. दुर्मन्त्रि, on the other hand, seems to have developed from a prose-story to a dramatic form and it shows several elements which are later seen in प्रहस्य. All the other types reveal a double character. Why

is this so? I think it suggests a gradual development of these types. There must have been a time when these types must have existed as *श्रव्य* types, showing dance and music only, without any speech. This is further corroborated by the following considerations

We have seen that *उपहार*, a term used for these types by SD, is a very late term, the earlier ones being *नृत्यप्रकार* and *गैयप्रकार*. We have also found that regular *श्रव्य* types differed, theoretically, from these *श्रव्य* types in the point that *श्रव्य* had speech added to it. But the term *नृत्यप्रकार* and its explanations uniformly presuppose a type of entertainment which had dance and music incorporated into it, but no dialogue. This is expressly mentioned by Abh and DR. SD is silent about the point and this silence is significant as we shall presently see.

From the fact that most of the *श्रव्य* types as detailed above, present an alternate description, thus showing an earlier *श्रव्य* form and a later *नृत्य* form it seems that terms *नृत्यप्रकार* and *उपहार* should not be taken in the same sense. Take for instance, the *प्रथम* type of which BP has preserved three alternate descriptions while the descriptions of Abh, ND and SD each show some distinct features. It will be marked that whereas the descriptions of Abh, ND and the first type of BP are purely musical showing no details about act, *श्रव्य* etc., BP's second type is a *श्रव्य* form showing details regarding act, *श्रव्य*, etc., and BP's third type shows that it is a further evolved form of

- * BP's second type, as this third type shows two acts as against one in the second type and details about hero etc., which are absent in the second.
- * SD's description tallies with BP's third type but shows some variations as regards heroine and *रति*. Now all these types of *प्रस्थानक* have been taken by BP as *नृत्यप्रकार* while SD considers its type as an *उपनृत्य*. What is the necessity of making this change in the terminology? It seems that those types that are taken by SD as *उपनृत्य* once existed as merely musical types i.e. as forms of entertainment in which there was *अभिनय*, music and dance but no dialogue. Later on these same types developed an elementary dramatic character, which added dialogue to the earlier type. These earlier types may have embodied some story, but the whole story, it seems, was composed in songs, which were sung in musical accompaniment with appropriate histrionics. There seems to be some evidence for this supposition. The earlier definitions of these *नृत्यप्रकार* as given by Abh and as found in BP show that in these types some sort of episodes were to be sung. Abh's definition of *रोचिष्य* requires that the dancer should attract the mind of the king by speeches pregnant with love suggestions. *विस्तार* of Abh would afford greater opportunity for embodying some sort of story like episode, as in it the heroine describes before her friend the terrible manners of her husband or the graceful acts of a *पति*. As a matter of fact these are treated by *अभिनय* as distinct from *नृत्य* types. These same

types, as their names and descriptions in BP and other works suggest, developed into वृत्त types when probably a continuous story in songs, was acted before the audience. These were purely वृत्त types. But side by side with these रूपक types were also developing and as a reflection of the रूपकs, these वृत्त types borrowed speech and transformed themselves into some sort of half-developed रूपकs, which in विश्वनाथ's age, came to be regarded as उपरूपक. That these वृत्त types had no speech seems fairly certain by the term गेयरूपक as distinguished from the term पात्ररूपक as used by हेमचन्द्र. Thus it seems that terms वृत्तप्रकार or गेयरूपक and उपरूपक do not denote the same thing. The earlier type was void of speech which the later type added on and then the earlier distinction that वृत्त type could create only भाव and नाट्य type रस, was given up. Naturally the sort of उपरूपक known to SD (descriptions of all the types as given by SD are dramatic in nature, not a single type showing a musical character) and represented to-day by उन्मत्ताघव (a प्रेक्षक) or दानकेलिकौमुदी (a भाषिका) or सुभद्र हर्षण (a धीमदितम्) have very little to distinguish themselves from the ordinary रूपक types. But this should not appear strange, as these later उपरूपकs, though they are based on the earlier वृत्त types show a reflection (as has been suggested above) of the ordinary रूपक types, which must have influenced them greatly.

Let us now survey all the उपरूपकs and see their interrelations as well as their relations with the regular रूपक types. I have already mentioned

more than once that my main thesis in this volume is to prove a gradual evolution of our Drama i.e. of रूपक from the उपरूपक and of उपरूपक from the नृत्त types. In considering the general development of the रूपक, we have taken the भाग type to be the most primitive, out of which other types have evolved. I shall deal with the point more elaborately when I come to discuss the origin of our Drama, but for the present, I wish to point out that as in the case of रूपक so too, in the case of नृत्त types, भाग seems to be the most primitive type. Our lists show that both भाग and भणिका have been recognised as उपरूपक, and that डोमिका, an उपरूपक, is a variant of भणिका. Both Abh and BP have given a terrible character to भाग, in which violent movements of limbs are prescribed while BP's भणिका, which in essence is the same as Abh's डोमिका has been pronounced as a gentle type. Of course, to SD only भणिका with its graceful features is known. 'The terrible भाग is a matter of bye gone period in SD's age'.¹ Thus it seems that in very primitive stage भाग had been recognised in two distinct aspects, one the terrible being represented by भाग and the other the gentle, represented by भणिका. On these two types—terrible and gentle—all the other उपरूपक(इत्य-*types*), I think are based. Abh's classifica-

1 This will explain the above mentioned silence of SD as in its age no such distinction existed in practice.

2 Keith in his *Sanskrit Drama* describes the उपरूपक at P 351. On reading his description of the उपरूपक it will be seen that he too considers them as musical only but he has not distinguished between नृत्त and भाग types, clearly.

tion of the types mentioned by him, as उद्धत, मधुन and their combinations, preserves this principle, which seems to be fairly old, from Abb's quotation itself. Our रस can be classified as suitable to the उद्धत or the मधुन type. All our दीप्तिरस-*i.e.* वीर, रोद्र, भयानक and वीमल-are suitable for the उद्धत type, and शङ्कर, हास्य and कल्ल are, by their very nature, gentle, while भद्रमुत may be taken as a mixed type. If we bear this distinction in mind, we shall find all the उपरूपक as conforming to the उद्धत or gentle type, the first being represented by भाग उपरूपक and the second by भागिका उपरूपक. It is on this understanding that in the foregoing table, I have characterised each of the varieties as मधुन or उद्धत. All मधुन types can be traced to भागिका and all उद्धत types can be traced to भाग (उद्धत). This I shall now proceed to show by a detailed analysis of the नृत्य types. (In so doing, I shall call the भाग of BP as the उद्धत भाग type and भागिका of BP as the मधुन भाग type.)

दीप्ति, it will be seen, is a mere variant of the मधुन भाग type.

शङ्कर and नाट्यशङ्कर present the following features: five characters, various languages, उत्तरोत्तर and वीरशङ्कर. One view wants 16, 12 or 8 heroines. शङ्कर has been considered prominent in this type. लाम्ब्यशङ्कर too, are allowed. All these features point to a मधुन type and many heroines, उत्तरोत्तर and लाम्ब्यशङ्कर liken these types to भागिका type, which is मधुन. Though as a नृत्य type शङ्कर might have been very primitive, as it is, in one way or the other connected with हृण's

रास³, is an उपरूपक it seems to go with the भाणिका type प्रस्थानक, with its charming sports and drinks, वीर and शूरा as रस and दास, चेत and विट as heroes, is a मयूणमित्र type, leaning more towards the मयूण भाण type. It shows some further development, as BP's third type and SD's type show two acts प्रक्षणक with its one act but with no definite instructions about रस, is a semi नृत्य type and as such a mere variant of नर्तनक as has been actually pointed out in BP. As a matter of fact, नर्तनक (a purely musical type) प्रक्षणक⁴ (a half developed नृत्य type) and प्रस्थानक (an उपरूपक) are all inter connected and all can be reduced to the above मयूण भाण type.

हलीश with many heroes and many heroines being reminiscent of the रासक and नाट्यरासक, shows clearly an affinity with मयूण भाण type particularly in view of SD's injunction that it should have one hero clever in speech, which would apply to our भाण रूपक which itself is a मयूण type.

उल्लोप्यक seems to be a mixed type, leaning more on the मयूण side as all the रस prescribed by BP show but SD's injunction that according to some, it should have बहुसमान makes it a mixed type.

वाक्य is a मयूण type but one from which, our प्रकरण has evolved. The features that it should have विप्र or अमात्य or वणिज as a hero that its heroine

3 See Note A at the end of this chapter.

4 प्रक्षणक according to SD having no सूक्ष्म etc but having निषिद्ध and सफेद is a दास type and as such may be the original of वपायोग type.

may be a इलज्जा or a वेदया and that हास्य and शृङ्गार may prevail there, are also the distinguishing elements of प्रकरण, which, however, is very complicated and elaborate on account of its ten acts, while नाट्य is an elementary type with its one act

परिजातकम्, which has been recognised only by BP and which presents the features of having a noble hero, वीर and शृङ्गार रस, eight to four heroines essentially suited to शृङ्गार and the दण्डसप्तक dance, shows a predominant मलय character, only the वीर gives it a mixed colour

सङ्गातक is almost a complete रूपक type as described by BP as well as SD (It is therefore, not very strange that भणवदञ्जुक्म् should include it in the list of its ten रूपक) A close scrutiny reveals its resemblance with समवकार. As a matter of fact, there is very little ground to distinguish it from समवकार as far as the theory goes Its plot must be renowned or imaginary or mixed, it can have three to four acts, its hero should be angry or पादण्ड trying to meet with कन्ययुद्ध and there must be राज, विद्रव and कण्ड in the different acts All these are the features which a समवकार may well have, only that समवकार with its regulated duration of time and acts is a more conventionalised and complicated form Both सङ्गातक and समवकार, however, belong to the उद्धत भाग type as their very basis is on रीत रस

शिल्पक, with its रस other, than हास्य and शृङ्गार and a secondary hero connected with cremation ground, evinces clearly an उद्धत type, which is corro

borated by Abh's description of विद्वक् (same verse is seen in BP as an alternative definition of शिल्पक) according to which a dancer sings of the haughty deeds of her husband. Of course a gentle touch is allowed, but उद्धत seems to be the primary feature. This, too, is a somewhat developed type with its four acts and 27 अङ्कs, but it is rather difficult to indicate its connection with any of the later रूपकs.

गण्डी is essentially a मञ्च type. Its nine or ten heroes who should be प्राकृत, five or six beautiful heroines erotic रस, soft कैलिकी and मारुती वृत्तिस, and imaginary but not very noble plot, preserve enough elements to show its affinity with the मञ्च भाग type. That this form is very primitive and represents one of the cow-herd dances of वृष्ण, is clear from the verse quoted in ND and others though that verse shows some terrible element.

कल्पवल्ली with its हास्य and गृहार, with its विट and पीतमद with its वासवसन्ना or अभिमारिका heroine, approximates the मञ्च भाग type.

श्रीगदितम् with its famous hero and plot, and prominent विप्रश्म seems to be a mixed type, though it does not show any उद्धत element. Its बुल्ला heroine and विप्रश्म रस are quite distinct features.

दुर्मुष्टिका of which मल्लिका and विलासिका are the obvious variants, has been pronounced as a सुन्दर्या, and the fact that it has evolved out of a prose story, is enough to distinguish it from all other varieties. Of course, the लास्याs prescribed in the case of विगलिरा and मेगल्लार in the case of मल्लिका, make it

approach the मन्द type, while the प्राग्य manners of पूती in दुर्मति and विदूष and विट in मल्लिका show their coarser nature

समाकीर्त and प्रेरण have never reached the उपरूपक stage, they remained mere dances

The above analysis will show that in most cases there are very few distinguishing marks. In fact the ground of distinction in each case is very meagre and very often one variety may be mixed up with the other. हल्लीशक for instance, has very little to distinguish itself from रासक, with which it is often confounded. गोष्ठी again has almost nothing to preserve its individuality. It is akin to भाणिका and रासक. In fact, भाणिका, रासक⁵, हल्लीशक and गोष्ठी—all these four seem to have an equal right to antiquity and thus to be regarded as primitive dance types. It is likely that these four are the later distinctions of one original dance but it is very difficult at this date, from the scanty data that we possess to point out the original type. We must be satisfied for the present, by pointing out similarities and points of affinity. From this viewpoint, these four essentially represent one type. But for reasons of convenience and others that I shall point out later I take भाणिका to represent the original type. Thus we will have two original नृत्य types—one gentle type represented by BP's भाणिका and the other a terrible type represented by BP's भाण⁶, and we have

5 See Note B at the end of this chapter

6 On comparing the dramaturgical structure of our भाणशतक

seen above the possibility of reducing all the known उपरूपक to one or the other of these two types

with these four it will be seen that हस्तक when it developed into the मान्य type had nothing to distinguish itself from मान्य रूपक हस्तक according to SD has one hero clever in speech (which would suggest his resorting to चाकाशभाषन) and many heroines which is essentially the nature of later मान्य रूपक गौरी too according to SD has many heroines etc which feature is present in मान्यरूपक Thus रासक नान्यरासक भाषिका गौरी and हस्तक have all contributed to the final nature of मान्यरूपक There is however one point which is very important in this connection I think that the name मान्य is etymologically significant It denotes a distinct element of speech into it and bearing this in mind I think it to be likely that गौरी हस्तक and रासक as रूप forms were earlier to evolve than मान्य or मान्यरूपक but when dialogue was first added to the elements already present in the रूप forms their combined evolutes came to be known as मान्य Thus as an उपरूपक form मान्य was the first to evolve

Note A—On रास and रासक

रास to day has been considered a peculiarity of the Gujarati ladies

We shall see further that there are reasons to believe that this रास first originated in सौरा. This रास dance as it is played to day by the Gujarati ladies consists of several types many of which are modern innovations by the present artists but the underlying form is undoubtedly very old Several ladies in appropriate garbs turning round a central object (in certain cases the object might be absent) sing some song mostly pertaining to हस्त's sports with गौरी in accompaniment with beating drums which would be helpful to them in keeping time They go round and the movements vary according to the sentiment of the song and it may be that even in one and the same song the vari

ations in movement may be effected, when the sentiment, in the poem takes a marked turn. The whole process becomes very charming and has already earned sincere appreciations from the lovers of art all over India. A variation of the above practice occurs when males and females both take part in the dance, which originally represented *वृष्य* and *गोपी*, the feature being known to the Sanskrit Dramaturgists in the following old verso very often quoted as the definition of *होमसक* or *रसक*

यन्मण्डलेन नृत्यं स्त्रीष्वहोमसकं तु तत्प्राहुः ।

तत्रैको नेता स्याद्गोपयस्यामिव भुवति ॥

That this practice seems to be very old is apparent from its being connected with *वृष्य*'s dance *जयन्ते* in *रस्ते* इतिदि सत्सवितुर्वरेण्यं etc. preserves the knowledge of the practice it is evidently known to *भगवतः*

Of course in *वृष्य*'s time it must have existed only as a *यन* form as its remnant the *गम* of Gujarat shows. That it was a very favourable pastime for the young people seems to be true for it has been very often described as attracting the *गोपी*s of *ब्रज* and many a devotee of *वृष्य* has hankered after the enjoyment of this *गम*. The Gujarati devotee *नरसिंह मेधा* in the fifteenth century has a legend woven round him that he actually witnessed the *गम* in *वृष्य*'s heaven and that he was standing in the centre of the circle with a torch in his hand and was absorbed so much in the spectacle that he became unconscious of the flames reaching down to his hand and burning it till *वृष्य* himself saw and remedied it. All these popular legends and stories prove the immense popularity of this form of dance and its sanctity by its association with *वृष्य*. That *नारदरासक* may well have been a later evolute is possible as its very name suggests though there is evidence of its having existed as a mere dance form as the theory attests. But that *रसक* in its origin was an elementary dance form is almost certain and does not require any further reference. A

variation of this एन is what is popularly called शक्तिदा एन which is the same as शक्तिदाक occurring under पारिजातकम् in BP. P. 268

Very often on account of similarity, of sound एन is connected with the word एन and is even derived from it. But this derivation is not scientific. In very primitive times the theory of एन was not known and even otherwise as a dance form एन or एनक can have nothing to do with एन, it cannot even create एन in the minds of the spectators as the theory points out very well. एन is thus not to be derived from एन but from एन् a root which means to cry aloud, which may refer to the very primitive form of this dance when the proportion of artistic movements and music may not have been still realised and when it must have been practised as a wild dance.

Note B-On रातक and लास्य

There is some evidence to connect रातक with लास्य. It may be that both are identical terms. रातक is once actually called लास्य. Again एन, the direct remnant of रातक is to-day seen in मौल्य only. And there are positive statements showing that लास्य first originated in मौल्य. Govt Oriental Library at B O R I at Poona possesses three MSS on लास्य and in all these three the above tradition is referred to. मन्तराय a treatise believed to be composed by the famous author of धर्मनिरूपण संहिता (Dr. De believes this to be a version of the original abridged by one सुमति. See Sanskrit Poetics I 2a) has the following (fol 66)

लास्यवर्णनाय मन्तराय पार्वत्या सङ्गुणितम् ।
 वृद्ध्या नृ लालङ्कार लङ्को मन्त्रको सुनयेत्तदम् ॥
 पार्वत्याप्यनुशास्यमानम् लास्य लाङ्काराधुनाम् ।
 तथा द्वापयशोमोद लालि मौल्यद्वयो द्विना (१) वेदिनः) ।
 कविभिः विविक्तं यत्तु लास्य लाङ्कारम् यदा ।
 • एव लास्यवर्णनाय लङ्को मन्त्रको मन्त्रितम् ॥

Another MS मन्त्रितम् composed by one भीष्म a court poet of

Jam Sattarsal (c 1574 A D) has the following (fol 57, 1 15)

सायकृता सायकृता

येऽर्धोपनि वम खण्डपरस्तु मीरया स्वय चरितवत्तम्
 —सायकृतायुक्तं विविक्ता शिक्षापयामास तां
 मायि क्षारकर्मिणां वृत्तवत् सौम्यवर्गा य सा
 नावाभ्याममुद्रा विवदया शिक्षाविता तत्परम्
 सौम्यवर्गायुक्तं भुवि तज्जानं प्रसिद्धं प्रयात्

I have filled in some lacunae seen in this MS from another MS of रामकीर्ति at G O I by the kind courtesy of Mr M. R Majmudar

NSD has the following (fol 15 1 4 6)

मीरिभ्यः च पार्श्वे प्रायश्चित्तवृत्तवत्तम्
 उपरि कथयामि च सौम्य मीरिभ्य एव च
 गोप्यामीरिभ्योऽपि विदुषो बर्हिर्भ्यश्च ता विदुष
 एव प्रत्यक्षमात्रं नर्तक्य विदुषकम्

Also compare SR VII 6-8 All these references show that मीर्य is connected with सौम्य So too is रस This is one more point for connecting रसक with मीर्य

CHAPTER VIII

THE ORIGIN OF SANSKRIT DRAMA

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MANY attempts have been made, ere now to fix the exact nature of the origin of our drama but as yet none seems to have gained general acceptance. The controversy regarding the religious versus secular origin of our drama has occupied the minds of many scholars, but evidence that is brought to bear upon the subject while far from reliable is wholly indirect and as such fails to carry conviction. So far as we have the knowledge of definite references to drama, all goes well but beyond that is the realm of conjectures and conclusions are drawn from scanty materials. To examine a ritualistic ceremony from a *ब्राह्मण* and investigate into the practice of its performance or to search for the nature of the monologues and dialogues in the *ऋग्वेद* with reference to the mode of their recitation without any definite guide is to my mind a procedure far from scientific. Our European scholars are loathe to find any reference to the art of Dramatics in *पञ्चनि* and yet they would jump at *Rgvedic* ages for the origin of drama. But this is not all. They have other lines of attack. They catch hold of one word here and one word there and build ingenious theories on these sandy foundations, only to be pulled down by another equally sandy theory. The word *रोद* or *रोमि* or *र* detached

from actual drama and dramatic theory can lead us no where. All these attempts, therefore, to my mind, are round about and as such bound to remain unconvincing.

In order to arrive at some definite idea about the character of our earliest drama, I think that we must study the dramatic theory as expounded in our dramaturgical works, and it is in this manner that I take up this consideration of the origin of our drama.

My study of Sanskrit dramaturgy has led me to believe in the gradual development of our नाट्य types from the कृत्य types, which in their turn evolved from the primitive रत types¹. We have seen how, amongst the हस्तक, all the types are likely to have evolved from the भाग हस्तक, as also how from amongst the उपहस्तक almost all the types could be reduced to the उद्धत भाग or मृदुल भागिका type. I have now to point out that there runs a common relationship between the हस्तक, and the उपहस्तक as far as their mutual evolution is concerned.

Usually our extant भाग हस्तक has a विट who goes out on some business, passes through the नैशवाट, converses with a number of hetairae and attains his object. This means that there were many heroines in a भाग. Our earliest भाग्य are those that

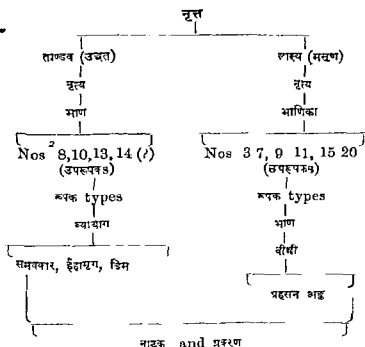
1 It is not very difficult to show that the terms designating the various रतक once designated some sort of dance forms or some sort of नाट्य. But it is a thesis which I reserve for future treatment.

are published in चतुर्भाषी. Out of these four, घृष्टविद्याशत (whose peculiar character I have already noted) has seven such hetavaas, वास्तविकम् has about sixteen, पद्मसूतम् fourteen and उभयमित्रिका eight. This means that from the first our भाग्य had many heroines, and, though it is possible, in the case of some of the भाग्य, to point out one particular hetavaa in whom the chief विद्या is interested and who may therefore be called the heroine proper, yet the general nature of this type precludes only one heroine. So too in some of our existing भाग्य we have more than one hero, often three or four. Thus this भाग्यरूपक has many heroes and many heroines, it is erotic in its very essence, though वीर and अद्भुत are suggested but that was in accordance with the later, not with the earlier theory. This nature of भाग्य corresponds with the nature of भाषिका, which is मञ्ज, which shows nine or ten threads of the plot (i.e. many heroes and heroines) and which has erotic as the prevailing रस. The theory requires हस्तिनि to be woven in भाषिका and there is a curious coincidence in सुकुन्द नन्द भाग्य where the chief विद्या is identified with हस्तिनि and the whole play develops in this double character. (But I do not want to suggest that this was the essential part of भाग्य रूपक for it was not.) All these points of similarity show that our मञ्ज भाषिका उपरूपक is the original, from which the रूपक भाग्य has drawn most of its elements. आकाशमणि has been probably taken from the नन्दिमाली type which is the उद्धत भाग्य type. Thus भाषिका gave rise to भाग्य रूपक and thus in its

turn developed into वीथी, अद्भुत and प्रहसन. Thus out of the five one act dramas, four are to be connected with the मद्युग भाणिका, while the remaining one-act type व्यायोग which shows दीप्त रस may be traced to the उद्भूत भाण type, and from व्यायोग have been developed the other दास types as has already been pointed out. Thus there runs a common thread through all the known रूपक and उपरूपक.

With this may be connected the universally acknowledged tradition that दृष्ट, in its origin was divided into उद्भूत and मद्युग types, the first being called तण्डव and the other लस्य and with great plausibility we can trace in their ultimate forms our उद्भूत types to तण्डव नृत्य and the मद्युग types to लस्य. Following Abh's classification of मद्युग and उद्भूत and their mixture we have already tried to reduce all the दृष्ट types to these classes. It is further possible to reduce all our रूपक also to one of these types. भाण, वीथी and प्रहसन, with their mild erotic रस and gentle elements like लस्यगीत are मद्युग समवकार ईशमृग, टिम and व्यायोग with their haughty रस are clearly उद्भूत. अद्भुत with its कल्याण is mild. Of course a variation may occur wherein more than one रस may be employed in one and the same type. As a matter of fact these रूपक, as we know them to-day being highly individualised and developed afford great scope for a mixture of रस. But we may call a type मद्युग or उद्भूत according as it has a mild or haughty रस predominant. नटक and प्रहसन are mostly mixed, though even here it will be possible to point out one particular रस to be promi-

ment It is thus that we can trace all our dramatic, semi-dramatic, and musical forms to their ultimate two forms—तण्डव and लास्य Here then, the tradition has its fullest justification and provides a key to the history of the evolution of our dramas If now we tabulate the results of our investigations we shall get the following table



The above table clearly shows the inter-relations of all the known रूपकs and उपरूपकs, and the

2 These numbers refer to the serial numbers in the table attached at the beginning of the previous Chapter.

possibility of their being reduced to the ultimate dance forms-*नर्तन* and *लक्ष्य भणित* with its many variant like *गणक*, *नाट्यगणक*, *द्वितीयक गोष्ठी* etc., was the first to evolve as a *दृश्य* type, while *भाग रूपक* was the first to evolve as a *रूपक* type.

But it may be asked what claims has this *भाग रूपक* to be taken as the first dramatic form to evolve? Why should we not take *वीथी* or *प्रदशन* or *मह* or *स्वायोग* as the original type? There are considerations which force us to take *भाग* as the first evolutes of the *रूपक* type. Let us study the plot structure of our extant *भाग*. Of course the theory is very vague when it prescribes that one *विर* should describe vile incidents experienced by himself or by others, for this gives a vast latitude to the poet, and makes the character of *भाग* episodic. That is, a *भाग* will never have a continuous story to develop but only detached incidents which are patched up together in some interesting manner. This characteristic of *भाग* is fully preserved in the actual *भाग* that we possess to day. Not a single *भाग* militates against this, as the following analysis shows.

गुह्यारभूषण has been pronounced as typical of the class, and as the earliest *भाग* known to us with the exception of *चतुर्भाषी*. In this *भाग* the chief *विर*, *विलासनेखर* starts to partake in the festivities celebrated in the honour of *अनङ्गमञ्जरी*, the daughter of *कनक मञ्जरी*, a *hetæra*, on her attaining puberty. On the way, he passes through the *वेशवाट* and meets with a number of other *hetærae*, indulges in smart

conversation with them and finally reaches अनङ्गमञ्जरी's place. He thus converses with thirteen गणिकास on the way, five of whom are introduced with their spouses. Thus there are thirteen or fourteen incidents; and the विट does not forget to describe ram-fight, cock-fight, boxing and different stages of the day.

In शृङ्गारतिलक, "भुजङ्गशेखर, the hero, is vexed at the departure of his beloved हेमाङ्गी, but is assured of meeting her again, despite her return to her husband. He makes the usual promenade in the hetaerae's street, has the usual imaginary' conversations and describes the ordinary sights, including snake-charmers and magic shows of gods and their mountains and so forth. Finally he succeeds in rejoining हेमाङ्गी." The above is the main incident of the भाग, but it has some minor threads too. मन्दारक, a friend of the hero, had an adventure with a चित्रमेन, with whose wife he had been on terms of intimacy, and he describes his experiences at some length. Then the hero goes through the

- 3 This is not the proper word, for though when the विट converses with the hetaerae on the stage there is no other actor present on the stage, and so far the conversation may seem imaginary, yet as far as the plot is concerned all this is supposed to be real. It is only the simpler and more primitive dramatic technique of माय which lends it the character of an imaginary talk. otherwise neither from the viewpoint of the विट nor from the viewpoint of the audience is the conversation meant to be imaginary and the whole interest centres round the unseen characters who are, to all intents and purposes real.

वेशवाट and about fifteen incidents are described and then he sees his friend कलहसक, to whom he narrates his experiences with हेमाङ्गी. Thus this भाग too shows a number of incidents.

यद्वात्सर्वस्व is a variant of the above भाग, for in it the hero, अनङ्गशेखर, being separated from his beloved कनकलता, goes in a dejected mood through the वेशवाट and converses with about thirteen hetaerae. He then meets his friend कामन्दक, who describes his love-affair with an unknown lady in details, and finally the hero attains his desire.

रसजन, which makes more pleasant reading, has a chief विट as the hero, who has promised his friend मन्दारक to look after his wife in his absence. He goes about with her to a temple and then to his own house, after escorting the lady to her own abode. But soon he comes out, wanders in the street, talks and describes at large and finally after accepting the invitation of a lady from a neighbouring town to pay her a visit, goes back home to find the lovers united. There are about fourteen incidents in this play.

मुकुन्दलाल is one of the lengthiest भागs, in which the hero, भुजङ्गशेखर, indentifying himself with कृष्ण, describes in double entendres his adventures with various hetaerae. He being separated from his beloved, wanders about and meets his friend वसन्तक who is running away from one कमलापीठ, with whose wife he had passed that night. He describes his amour with the lady at some length. About

fifteen incidents are described and then once more comes a friend of the hero कलहसूक्त, who describes his experiences in minute details with one कम्बुजिनी. Some more incidents are also seen grouped together making in all twenty threads.

This shows that our माण had no one continuous plot, but a series of unconnected incidents, described one after the other. This feature is seen in our earlier माण too. In उभयसिंहादिका, the earliest extant माण, the विद्वत् is requested to reconcile the love-quarrel arisen between कुवेरदत्त, the son of सागरदत्त and नारायणदत्ता; and he, starting for

- 4 That these four माण्य are earlier than all the other known माण्य, is obvious by the fact that पावनगडिगम् and पूर्वनिर्दिष्टमाद are referred to by writers in the tenth and eleventh centuries and पद्मप्रभुगम् by माण्य in the sixth century while there is no reason why उभयसिंहादिका should not be assigned to वाक्यनि whose name is actually found in the colophon to the work. The माण्य itself bears at least two marks to vouchsafe its antiquity. The विद्वत् who is here called वैदिकवाच, meets on his way a परित्रादिका, who does not seem to be a Buddhist nun, but a follower of some Brahmanic system, probably of वैदिक, as otherwise 'मने द्वैतवैदिकवाचनेन' would be out of place. Further on she remarks

वत्पदाधोर्ध्वसूत्रे सप्ताष्टमसप्तमं सूत्रमिदं निरदिष्टम् ।

Now we know that the later वैदिक theory acknowledged seven पदाधो but the earlier पादाधो allowed only six, to which सप्तम was added later on, by the time of शिवसिंह (Compare Keith Atomic Theory P. 180 also Radhakrishnan Indian Philosophy II, P. 185). This will put the date of this play considerably earlier than the 10th century. Again there is a statement (in the play) which enumerates the different गतान्त thus (P. 13)

the purpose, passes through the street of hetaerae, converses with seven or eight of them and finally learns from the maid of नारायणदत्त that the lovers had reunited; for, both of them being put in psychologically anxious mood, set out to meet one

यस्यास्तावत्प्रथमं हृषीकेशयोश्चनष्टुतिकान्तपादिना गुण्यानां सप्तयु
चतुर्विंशतिभिर्यमिष्टिः श्राविकादिभ्यो हस्तप्रचारं अष्टादशविंशति निरीक्षण
यत् स्थानानि यनिद्वय (अथ) भूतं रसा प्रयो गीतशालादिप्रयया
इत्येवमादीनि नृतागानि तदाश्रयेणान्वृतानि ।

This distinctly enumerates 4 kinds of यमिनय, 32 kinds of हस्तप्रचार, 18 kinds of निरीक्षणम्, 6 स्थाना, 2 गाय, 8 रसा, and 3 गीतशालादि etc. Out of these 4 kinds of यमिनय and 8 रसा are acknowledged by all, while 6 स्थाना (of चाणक्य) are prescribed by भट्ट. But about the rest, NS has 64 kinds of हस्तप्रचार (अयुत 13, अयुत 24 अष्टादश 27—64) and 36 kinds of रति as against 32 हस्तप्रचार and 18 निरीक्षण in this drama. This too may point to an early period when भट्ट's treatise was not taken as authoritative.

Judged from this point of view this drama seems to belong to an early date.

That पद्मप्रभातकम् reveals traits of a style similar to that of the author of मृच्छकटिक is borne out by some internal evidence. On P 10 is described one पतिव्रत as

राजभागाद्विदितज्ञानसम्पत्तौ परिहृण्निव सपुद्गीनाश्चैव सन्तुष्टिमतमो
भासिकाद्वयमण्डित्वेन पित्राय चत्वरणीवपीठिकामाश्रित्य स्थित

This trick, it will be seen, is utilised in मृच्छकटिक, in the case of श्राविका. Same trick is once more resorted to in this drama with regard to शिथिलक (P 15). Both these dramas—मृच्छकटिक and पद्मप्रभातकम्—show a period when Buddhism was definitely, ridiculed. These points together with the fact that this drama is referred to by बाण in the sixth century places it fairly early. मन्वे with whom the plot of the play starts seems to have been a renowned figure in ancient India (cf ND 119, also IHQ VII, 3).

another and are reconciled. In शूद्रक's पद्मप्रामृत्कम्, the विट is requested by his friend मूलदेव who was also called वर्णिपुत्र, to bring about his reconciliation with देवसेना, with whom some sort of misunderstanding was created. And the विट, who seems to be called शश, boasting to be the friend of मूलदेव, who was a great मदनवाच्य, goes about the town and converses with five or six persons acquainted with him and with ten or eleven hetaerae. Then he goes to देवदत्ता and by clever strategical speech manages to eke out the information that she loved मूलदेव. In धूर्तवितसंवाद, incidents are very few—only seven. In पाश्चाडितम् a विट receives the information that a स्तौण्डकोकिर्विष्णुनाग had been kicked by a गणिका and for the expiation of this pollution a committee was appointed on which the विट in question was taken as a member. He wanders, narrates some seventeen incidents and finally attends the meeting which has already prescribed a प्रायश्चित्त for विष्णुनाग. Thus all our भाग्य, without an exception, are very peculiar in having no plot, but a series of incidents. This, then, is a distinct feature of भाग्य, and one not being present in any other रूप type (समवकार has a feature like this but the incidents are detached there in respect of the various acts, not in one and the same act) shows an extremely primitive character.

Another characteristic in which भाग्य is to be distinguished from the other रूप types is its monologous nature. Strictly speaking a monologue is likely to be dry and utterly incapable of developing the plot and it is for this reason

that the device known as *भाषासमन्वित* is resorted to by the Sanskrit actors. This makes it possible for the poet to introduce other characters who though not actually present on the stage are depicted as talking to the only one actor, the *विद*. This monologous character of *भाषा* needs an expert actor to play the role of *विद*, but at the same time dispenses away with almost all the theatrical accessories for an audience who can imagine the character and the conversations represented as taking place between them as real, can certainly visualise the scenes and other devices. Theatre in very primitive times must have been some open space, converted for the time being into some sort of stage and such a stage cannot boast of a *रङ्ग* and a *नेपथ्यगृह* and a *रङ्गपीठ* and a *रङ्गसीर्ष* and such other accessories. Such a theatre, void of almost all the theatrical accessories⁵, must have rendered necessary the outcome of a form of entertainment such as is represented by *भाषा*. Even a casual glance through any published *भाषा* would show its extremely poor dramatic technique. As to the stage-directions there are very few and these too are of a very elementary character. Most of the effect is created by descriptions, which as we

5 And in later times when our drama grew into a full fledged *नाटक* our theatre though not a mere open space remained comparatively poor as regards these theatrical devices. It is however possible that when our drama grew to its fullest height these devices were provided for in some manner or the other. See my paper *Hindu Theatre* *INQ* vol VIII 480 ff.

shall soon see is another characteristic peculiar to मञ्च. That the monologous nature of मञ्च requires an expert actor would at once be realised. He was the only actor and he had to represent various emotions and moods experienced by the different characters and also different situations through which these characters passed. That such a monologue may well have been very primitive on account of its popular nature has been suggested more than once⁶.

In spite of the peculiar device of भाषाकर्मविनोद invented by the Sanskrit actor for relieving the monotony which would be produced by an absolute soliloquy (to which character our भाषा would be reduced if this device is not resorted to,) our भाषा really lack in smart and varied dialogue. As a matter of fact there is very little of a real type of dramatic dialogue in the मञ्च. Dialogue in मञ्च is forced and artificial and presents itself in the peculiar form of descriptions. These भाषा are all descriptive in essence and this is a very natural consequence of the monologue. A poet writing a भाषा can never afford to lose an opportunity to describe. Not only is it that he has to describe

6. Out of the theorists रामचन्द्र gives it a popular character in which he follows his guru वैद्यनाथ who remarks (P 325) that this type is mostly for the diversion of the ordinary people (वृक्षज). Heil too acknowledges the primitive character of this type. The monologue मञ्च has also an obviously popular character and origin. (*Sanskrit Drama* P 348)

various scenes like ram fight or wrestling or sunset or sunrise or beauty of the dawn, but even in the dialogue between the chief *वि* and the *hetrae*, where would appear the fullest latitude for the poet to break the fetters of this limitation, an essentially descriptive nature prevails. The poet would describe either the beauty of the lady or her sports or her various moods and where description is not present our *भाग*s at once assume a narrative form which is sure to bring lengthy descriptions in its train. Take up any *भाग* and this will be borne out. The usual *भाग* would begin with a *वि* describing the effects of dawn and early activities of the people. Then he would describe the *वैश्व* and then would follow the various descriptions of sports etc., of the ladies. He may often meet a friend on the way and then the friend will enter into a narrative of his experiences with some ladies. Then he would pass from the street of the *hetrae* and on the way would describe the cock fight etc. It is thus clear that the *भाग* was by nature descriptive.

Though the theory is not clear, there appears sufficient grounds to believe that *भाग* was usually composed in Sanskrit only, as against the varied languages in all the other types of *स्व*. All our *भाग*s prove this to the hilt, and in spite of the fact that some of our later *भाग*s have introduced Prakrit at certain places, it seems that in the earlier *भाग*s Sanskrit was the rule. Out of the four *भाग*s in *चतुर्भाषी*, only *पादशास्त्रम्* has used

Prakrit and that too only twice in the course of the whole play, which is certainly very lengthy for a one-act drama. And the way in which Prakrit is used in these later भाग्य shows that it was a novel experiment on their part owing to the influence of the ह्यक्स which had certainly fully developed then. It therefore seems to be quite possible that Prakrit had no place in our original भाग्य, but later writers being under the strong influence of conventional models of the other ह्यक्स tried to introduce this feature in the भाग्य. This point naturally leads to another consideration. In भाग्य the actual actor on the stage, before the eyes of the audience was वित्त only, and though he conversed with various hetærae and also with persons naturally belonging to a lower strata of the society, it was he who repeated their speeches. In such cases the plot had enough opportunities to introduce the Prakrit, if that was the established convention. But, if our above suggestion is correct, भाग्य was the earliest dramatic form to evolve and at that date no precise convention had sprung up with regard to the use of various languages. Our theory is elaborate about the use of languages by various characters, and वित्त, who is the only actor in a भाग्य appears to have been allowed Sanskrit in earlier days, but was restricted to प्राकृत in later days. NS in describing a वित्त does not give any injunction about the language to be used by him, but BP expressly describes him as प्राकृतभाषी. Out of our earliest

dramas, other than भाग्य चादत्त and मृच्छकटिक have a विट as a character, and in both these, he speaks in Sanskrit only. In नागार्जुनम् which is the only other drama in which a विट figures, Prakrit is resorted to by him. This is conclusive enough to show that विट was allowed Sanskrit in earlier days. विट is always described as a man of accomplishment, a man of town, a नागरक, and it is quite compatible with this character of his that he is allowed the use of Sanskrit. If this be true i.e. if the विट was allowed Sanskrit a form of drama like भाग्य, in which he alone figured as the actor, must have been entirely composed in Sanskrit.

Taking all these points—the episodic nature of भाग्य, and consequent large number of heroes and heroines, the monologue, the very primitive dramatic technique, the descriptive nature of the plot and the employment of Sanskrit only to the entire exclusion of Prakrit together with the general scheme of evolution of the रूपक already outlined by me, I am inclined to think that out of all the रूपक, भाग्य was the first to evolve.

But though the भाग्य may be taken as earlier than व्यायोग or वीर्य or अङ्क, why, it may be asked, should we not take the प्रहसन as the first dramatic type to evolve? It has the same loose dramatic technique suggesting an open air theatre. It has the same coarse nature indicating its popular character. But taking the entire line of evolution as detailed in the foregoing pages, our working

basis that भाग रूपक was the first form to evolve amongst the रूपकs, fits in very well with the whole scheme. Therefore, I am still inclined to take भाग as the first dramatic evolute. For, the one respect in which भाग differs from प्रहसन, is the large number of actors that the latter is allowed. To my mind only one actor shows a very primitive character. Then, again though our later प्रहसनs show an extremely low state of the society, our earlier ones as represented by मल्लिकार्जुन and भगवद्-शुक्ल, are dignified in a way, inspite of the lower characters figuring therein. So too the loose theatrical technique is seen in the later प्रहसनs, but the earlier ones show a settled conventional dramatic technique, such as is presupposed by any नाटक or प्रकरण. Then again प्रहसन shows a variety of languages and is in certain cases mostly in Prakrit. For all these reasons भाग seems to be more primitive than प्रहसन.

- 7 I must here point out that though not attested by theory our earlier भाग has a certain element of रूपक present in them. शुक्ल in his पद्मसूक्तम् depicts his वि as an accomplished person a नायक but at the same time gives him some traits which are later confined to सिद्ध. The burst of laughter accompanied by the sounds 'ह्रीं ह्रीं' which every audience would expect at the entrance of a सिद्ध and which has later become a regular feature with him, is thrice seen in this वि's case (P 12, 15, 19). The attempt at satirising the degraded position of the Brahmanas which has become a prominent method of exciting humour on the Sanskrit stage is fully seen in पद्मसूक्तम्, where a foolish orthodox Brahmana, being kicked by a lady, goes to the Brahmanas and begs for expiation, and thus

भण thus seems to me the first dramatic type to evolve and if, now, we want to arrive at the original nature of our नट्य type, from the foregoing discussion we will find the following characteristics of our first drama

(1) it was entirely in Sanskrit,

(2) it was descriptive in nature,

(3) it was monologous in form,

(4) and lastly, it was secular in matter.

But I wish to make this point quite clear. We have seen that as the रुक् form भण was the first to develop and both theory and practice prove, beyond a shred of doubt that भण रुक् was secular in its plot. Even in the case of other one act dramas, the theory prescribes secular subjects with regard to प्रहसन and वीर्य. In व्ययोग, अङ्ग and दिन the plot is required to be renowned but no where a religious phase is indicated. दिन has gods etc as heroes and it may have been religious but all the other one act plays were secular in their very nature. Thus our नट्य form was undoubtedly secular in its origin. But I have to submit that evidence has another tale to tell with regard to the नृत्य types. We have taken भण, भणिका, रासक, गोष्ठी and हस्तीशक as the earliest नृत्य types to evolve. Out of these भण and भणिका are required to have हस्ति

causes much mirth and other भाषा almost regularly introduce one such incident at least in which some भाष्य student is thus ridiculed. This feature of causing mirth in the audience by ridiculing the so called learned class has become regular with the पञ्चम

etc., in their plot. *संस्कृत* was connected with *संस्कृत*. So were *गौरी* and *हर्षित*. Thus all these elementary and early *संस्कृत* types seem to have been religious. And, though it is quite possible that our earliest *संस्कृत* forms may have been both religious and secular i.e. they may have been resorted to on religious as well as secular occasions⁹, (for there being no plot, these *संस्कृत* forms had no claim to be called religious or otherwise) yet the tradition connects them with *संस्कृत* and *संस्कृत* and this may lend colour to its being connected mainly with religious occasions.

If this theory of gradual evolution of our *संस्कृत*, *संस्कृत* and *संस्कृत* types as detailed above, is correct, we will have to distinguish between certain stages of growth even in the *संस्कृत* types themselves. There will be roughly four distinct periods.

(1) The earliest phase of the evolution of our *संस्कृत* types would be represented by a form which required only one actor and one act.

(2) *संस्कृत*, in its second period, required many actors but still had only one act.

(3) Third period is represented by less complicated types with many acts.

(4) Finally, the fourth phase is represented by the full-fledged *संस्कृत* and *संस्कृत* types, which, when fully developed, gradually sent the other

⁹ Abh actually admits this for he says that *संस्कृत* like *संस्कृत* etc., were performed in the presence of some king or in some temple court yard (संस्कृतसंस्कृतः वा 114, 177-8)

lesser types into oblivion.

And, now, we are in a position to answer the question raised by us at the outset of this volume about our drama being still-born. I have used this word purposely. A still-born child is that who at its very birth is dead i.e. devoid of all powers to develop further. So far we have taken the plays of भस्म and कलिदास to be the earliest and these dramas do create an impression that they have already reached that stage of dramatic development, which is the highest and for which there is no further development possible. Our earliest drama thus seems to be still-born but the very theory of gradual evolution of our drama, as propounded by me, falsifies all such notions. The earliest specimen that we possess is a भण and, though we may not be fortunate enough to recover other representatives of the other early types it is quite certain that the dramas of भस्म and कलिदास represent the fourth and the last stage in the evolution of our drama. This means that at the commencement of the Christian era or a little earlier, we are already in possession of fully developed dramas which have at their back three distinct stages of evolution. Therefore the existence of a long chain of dramas representative of each of these periods will have to be admitted. This will put the actual beginning of our Drama in a very distant age-how distant, it is difficult to say at present. Moreover our drama was, at first, musical and added speech

to it eater and in this light it is likely that the Rgvedic dialogues and monologues represent our elementary द्वय types, the monologue being sung by one expert actor who may have been a भणिक* and the dialogue being carried on by two opposite parties. But into this realm of conjecture we shall not enter, just at present.

- 9 One of the earliest uses of the word भाष in the sense of speech is seen in बृहदारण्यकोपनिषत् CI पाशाश्वत्थसप्तशतीषु वाचस्प
 * पराजितयुक्त । न ज्ञातमभि-पाददात्म भाष्ये केतुर्मैत्र वागमवत् ॥ 1, 2, 4

APPENDICES

APPENDIX I

LIST OF PLAYS AS QUOTED IN DRAMATURGICAL TEXTS

(Figures refer to Page nos)

अनर्घ्यराघव ND 193, BP 232, SD 63	SD 64, 88 DR 76, 79 etc
अनेगसेनाहरिनन्दिनी (प्रकरण, श्रीशशि- कुमारविरचित) ND 95	कल्याणकन्दल (अद्भुत) SD 286
अभिधमन्थन BP 282	कनकावतीमाधव (शिल्पक) SD 106
अभिनयराघव (क्षीरस्वामिविरचित) ND 155	कन्दर्पकलि (प्रहसन) SD 103
अभिरामराघव RS 265, 273	कर्पूरमञ्जरी (सदृक) BP 269, DR 83
अभिज्ञानशाकुन्तल ND 57, 69, 154, BP 237, 233 228, SD 64, 66, 69, 70, DR 65, 66 etc Abh 39, 280 etc	कलान्वितम् (रामम्) SD 105
अमृतमन्थन BP 250, NS IV, 2	कलिकलि (प्रहसन) BP
अर्जुनचरित्र ND 172	कामदत्ता (भाणिका) SD 107
आनन्दकोश (प्रहसन) RS 278	कुन्दमात्र BP 223, SD 65
इन्दुरेखा (नाटिका) ND 114, 143	कुसुमशेखरविजय (हैहयम्) BP 253, SD 100
इन्दुरेखा (वीथी) BP 251, 231	इत्याशरण BP 238, ND 80, 83 etc
उत्तरचरित ND 39, 100, etc • DR 27, 28 etc	केलिरैवत (हनीम) BP 267, SD 106
उदयनचरितम् SD 85	कौमुदीमित्राणन्द (प्रकरण) ND 70
उदात्तकुञ्जरफम् (उल्लोप्यक) BP 266	क्रीडासातन्त्रम् (श्रीगदितम्) SD 105
उदात्तराघव ND 66, 111 etc.	गङ्गातरङ्गिका (पारिजातलत) BP 286
	गङ्गाभगीरथ (उत्पटिकाद्) BP 252

- गुणमाला Abh 177
- गृहवृक्षवाटिका (नाटिका) SD 93
- गौडविजय (काव्य) BP 263
- चन्द्रकोशिक SD 75
- चन्द्रकला (नाटिका, मम) SD 90
- चित्रोत्पलावलम्बितक (प्रकरण, धमात्य-
शकुन्तलविरचित) ND 95
- चूडामणि (होमिका) Abh. 173
KS P. 328
- छलितराम ND 98, 104, 150
etc; SD 102; DR 27, 83, 85
- जानकीराचव SD 77
- जामदग्न्यजय ND 123
- सरजदत्ता BP 243
- तापनवत्तराज BP 34, 43 etc.
Abh 297, 298, 338
- तात्कोद्धरण (दिम) BP 248
- त्रिपुरदाह (दिम) BP 248, SD
90, NS IV, 10
- त्रिपुरमर्दन (प्रेक्षणक) BP 263
- दक्षिणादत्तादिरूपक ND 53
- देवीचन्द्रगुप्त ND 71 (धृष्टदेवी
occurs as a character)
184 etc.
- देवीपरिणय BP 223, 227
- देवीमहादेव (उल्लोप्यक) BP 266
SD 104
- धनजयविजय (व्यायोग) RS 261,
287
- धूर्तचरित्र (प्रहसन) SD 103
- नर्मयती (नाट्यरासक) SD 104
- नलविलास ND 40, 45
- नागानन्द ND 45, 68 etc. DR
46, 50 etc.
- नृसिंहविजय (प्रेक्षणक) BP 263
- पयोधिगन्धन (समाकार) RS 290
- पद्मावतीपरिणयम् (प्रकरण) BP 243
- पद्मावती RS 263, 266
- पाण्डवानन्द ND 149, BP 230,
RD 82
- पास्तदितक (माण) Ath. 178
- पार्थविजय ND 76, 81
- पुष्पद्रवितक ND 50, 94
- पुष्पमाला (मम तातपादानां) SD 63
- पुष्पभूषितम् (प्रकरण, वञ्जिह्वनायक, कुल-
स्त्री) SD 98
- प्रतिमालु(नि)हृद (श्रीमीमदेवगुप्तो-
वंसुनागस्य) ND 115, 116
- प्रबोधचन्द्रोदय RS 265
- प्रभावती (नाटिका, मम) SD 73, 79

- प्रसन्नराघव RS 258
 प्रयोगाभ्युदय ND 140
 प्रियदर्शिका BP 244, DR 74
 * 76 Abh 312
 बकुलवीथी BP 251
 बालचरित्र SD 73
 बालरामायण SD 62, 66 BP 240
 . 237, 233
 बालिकावधितकम् ND 138, 146
 बिन्दुमती (दुर्गलिका) SD 106
 मदसेखा BP 238
 मनोरमावत्तराज (गीमदविरचित) ND
 144
 मलिकामकरन्द (अस्मदुपत) ND प्रकरण
 171
 महानाटक BP 241, 279 DR
 (इनुमनाटकम्) 44
 महेश्वरानन्द RS 275
 माणिक्यवल्लिका (कल्पवल्ली) P 268
 माधववीथिका (वीथी) SR 290
 मालतीमाधव ND 67, 120, BP
 210, 243, 280, SD 68, 69
 DR 11, 45 etc
 मालति (वि ?) काग्निसिद्ध ND 40
 91 etc BP 210, SD 84
 DR 40, 44 etc
 मालविका is invariably called
- मालती in ND
 मायाकापालिकम् (सलापक) SD 105
 मायाकुरंगिका (ईदामृग) RS 298
 मायापुष्पकम् ND 43, 48
 मारीचवधितकम् BP 217, 223
 मारीचवध Abh. 183, 184 (रागकाव्य)
 मुद्राराक्षस ND 43, 46 etc, BP
 DR 41, 75 etc. (calls it
 वृहत्स्थामूल)
 मृच्छकटिकम् ND 50, 87 etc,
 BP 228, 223 etc SD 67,
 68 70 DR 29, 45 etc.
 मेनकानट्टपम् (तोटक) BP 238
 मेनकाहितम् (रासक) SD 105
 ययातिविजयम् SD 89
 यादवाभ्युदय (अस्मदुपत) ND 63,
 84 etc
 यादवोदय (काव्य) SD 1 5
 रघुविलास ND 57, 84 etc
 रत्नावलि ND 40, 41 etc. BP
 207 etc SD 64, 65 etc
 DR 5, 6 etc Abh 25,
 15 etc
 राघवविजय (रागकाव्य) Abh. 174
 183 184 ect.
 राघवाभ्युदय ND 47 49 ect.
 SD 96

- रामानुदय ND 95, 56 etc, BP 39 etc Abh 298
 229 SD 65, DR 29, KS वृजोद्धरण (दिन) BP 248
 P. 325 वीरभद्रविरचित (दिन) RS 272,
 276 etc
 रामानन्द (श्रीगदित) BP 235 258
 राम भित द SD 68
 र धाविप्रमम (रासवाह, मेजलविरचित) 228, 225 etc SD 67, 68,
 ND 116, Abh. 42, 216 70, DR 59 etc Abh 297
 Abh quotes this author etc
 as a dramatist 216
 रैवतगदिका (गोष्ठी) SD
 रोहिणीमृगाह (प्रकरण, अस्मदुपज्ञ) ND शारदचन्द्रिका BP 252
 P 61, 68 शर्मिष्ठावयाति (उत्सृष्टिकाह) SD 100
 लङ्कामेलक (प्रहसन) SD 103 शृंगारतिलक (प्रस्थान) BP 262,
 लोलामधुकर (भाग) SD 98 SD 104
 वनमाला (नाटिका, अस्मदुपज्ञ) ND शृंगारमञ्जरी (भाग) RS 281
 171 सयहविह्र ND 42, 48
 वालिवध (प्रेक्षणक) BP 263, SD समुद्रमयन (समवक र) SD 49
 103 सागरकोमुदी (प्रहसन) BP 247
 वासवदत्तानाट्यधारा (मृषण?) [सुबन्धु s] सागरलपन BP 205
 Abh 247. सीतापहरणम् BP 205
 विक्रमोर्वशीय ND 96, 143, BP 230 सुप्रीवकेलनम् BP 263
 etc, SD 75, DR 82, 83
 189, Abh 42 etc
 विद्वत्तानभजिका SD 103
 विधिविलसित (a drama on नल चैरप्रिका (प्रहसन) BP 247
 story) ND 78
 विलक्षणदुर्वोधन ND 78
 विलासवती (नाट्यगतक) SD 140
 वीणावती (भागिका) BP 262
 वीररति ND 39 etc DR 8 स्वप्नवासवदत्तम् (भारत) ND 84,
 BP 239, Abh 87

APPENDIX II

TECHNICAL TERMS

IN this Chapter I append an alphabetical list of the technical terms occurring in the foregoing pages, in the hope that they will be useful for the proper understanding of the text and render it self-contained.

अनुभाव [47] The stage of physical effect in the रस theory. See रस.

अनुसृष्टि [46] Sub-divisions of सृष्टि. See सृष्ट्यङ्ग.

अनुरूप [114] A dancing Scenc. See P. 118, l. 11

अभिनय Histrionics. Indian dramaturgy requires an actor to be clever in the art of acting or अभिनय. अभिनय is fourfold. आङ्गिक or वाचिक, वाचिक, आहार्य and सार्वत्रिक. आङ्गिक or वाचिक embraces all the bodily movements involved in acting. Various movements of eyes, nose, ears, eyebrows, hands, feet etc., would come under this type of अभिनय. Rules regarding the proper and accurate pronunciations of words and the rules regarding the employment of various languages and dialects would come under the head of वाचिकभिनय. Appropriate dress and toilet would fall under आहार्यभिनय. Interpretations of various moods represented in the plot would fall under the province of सार्वत्रिकभिनय. Theory about these अभिनय is very elaborate.

अभिसारिका [125]: DR (2, 44)

स्नानार्ताभिसरेत्कान्तं सारयेद्वाभिसारिका

One who, being lovelorn, goes to meet her

lover or makes him come to her is an अभिप्रायिका.

अर्थप्रकृति [47]: Sanskrit dramaturgists have prescribed that for the proper accuracy of the plot-development a dramatist should see that at least five points of his plot are quite distinct in his play. These five points or original elements (प्रकृति) of the plot are called अर्थप्रकृति. They are five in number viz. बीज, विन्दु, पताका प्रकरी and कार्य. Before the actual composition of the play a playwright has to fit up the proper skeleton of his plot. First he has to think about the बीज or the point at which the first germ of the plot becomes visible: then he has to think about विन्दु or the expansion of the germ. After the plot expands in this manner, he may sometimes think it necessary to have some episode (पताका) or episodic incident (प्रकरी) for further elaboration of the plot. And finally he has to think about the fitting end, the denouement (कार्य). These five points that are thus fixed up are called the अर्थप्रकृति or the original elements (of the plot), on which the whole plot is developed,

बीज=germ. विन्दु=Expansion of the बीज.

पताका=Episode. प्रकरी=Episodic incident

कार्य=denouement. DR [cf R, 1, 27]

अर्धोद्गाह [107] अर्धे+उद्गाह. Indian music recognises four types of धातु. धातु is defined as प्रबन्धभावयः (SR. P. 272). Its four types are उद्गाह, मेलपक, ध्रुव and आमोह. Thus उद्गाह is a धातु. It is explained by चतुरङ्गिनाय thus उद्गाहो प्रारभ्यते येन गीतं स उद्गाह इति प्रबन्धस्य

प्रथमावयवोऽन्वयसङ्गः । (SR, P 272) It is further explained (SR P 592)

आदौ वाद्यप्रवन्धानां शुद्धकूटादिनिर्मितः ।

यः खण्डो वाच्यते प्रादुर्दृष्टाद् स महत्तमा ॥ १७९

and

ते ढे ढे तढे तक्कतढे इति यात्रप्रवन्धपूरणमभ्यासादुद्गा.प्रव. ४. १

Thus it is a particular programme of playing upon beating drums to be played in the beginning of a प्रवन्ध

अवमर्श [121] Pause See सन्धि

अवस्था [46] With reference to the central action of the plot, our theory prescribes five stages. These are called अवस्थाः. They are named as आरम्भ, प्रयत्न, प्राप्त्याशा, निश्चयः, and फलान्वयः [cf DR, 1 28]. Beginning of the action is आरम्भ. The effort that the hero has to make for the achievement of his object is प्रयत्न. This stage shows that all is not clear sailing for the hero. He has to put some effort, as the result of which there might arise some prospect of success, which stage is called प्राप्त्याशा. After further effort this prospect turns into practical certainty of achievement which is therefore termed as निश्चयः, and finally comes the actual attainment of the result i.e. फलान्वयः. Thus these five stages refer to the progress of the plot.

आरम्भ = Beginning of action प्रयत्न = Effort for the achievement of the object प्राप्त्याशा = Hope of success निश्चयः = Certainty of achievement फलान्वयः = Attainment of Result

अङ्गहारः [16]: In the details of the आङ्गिक अभिनय, our theory has a very detailed classification of the movements of all the limbs of the body. Out of these, harmonious movement of hands and feet, is called करण. NS describes 108 करण. Combinations of these करण cause अङ्गहार. It is thus defined by Abh.: अङ्गानां देशान्तरे समुचितं प्राप्यप्रकारोऽङ्गहारः । इत्थं चार्थहारः प्रयोगः, अङ्गनिर्वृत्यो हारोऽङ्गहारः. In an अङ्गहार, the actor performs two or more करण.

आकाशपुरुष [106]: A character though not bodily on the stage, yet supposed to be there and with whom the वित्त in a भाषा converses as if with someone actually present on the stage. Thus it is a character who is in the space (अकाश), not actually on the stage. Cf. castles in the air, where air is used in the sense of आकाश.

आरमटी [58] A वृत्ति, which see.

आक्षिप्तकः [122] Unfolding of the seed of the plot. Or it may be a musical item. Indian music has a technical term called आक्षिप्तिका, which is probably meant here. It is thus described. SR P. 158

चमत्पुटादितालेन मार्गत्रयविभूषिता ।

आक्षिप्तिका स्वरपदप्रयुक्ता कथिता उच्यते. ॥२६॥

It is thus a type of निबद्धगीत.

आङ्गिक [70] A type of अभिनय, which see.

उत्तरोत्तर [111] Questions and answers. It may refer to आकाशभणित type of conversations.

उपल [109] A kind of ताल.

उपनायक [115]: An assistant of hero.

ऊढा [123] One's own legally married wife
A type of नायिका, which see

इन्दा [123] An unmarried girl A type of
नायिका, which see

कलहान्तरिता [123] A type of नायिका, which see

कुन्ता [52] A heroine who is born of a noble
family

कुडिणी [54] A harlot

कैशिकी [56] A type of इति, which see

खण्डवाल [121] A kind of ढाल

ख्यातोद्भूत [60] A hero who is reputed in earlier
literature or tradition, is called a ख्यात or a प्रख्यात
here. When such a hero has impudent manners
in the play he is called ख्यातोद्भूत

गणिका [123] A courtesan, a type of नायिका which
see

गथा [106] A metre, a type of song See BR
P 319

गार्ह्येन प्राकृते गेया स्यात्पञ्चराणां ऽपरा ।

त्रिपदी पटुपदी गानेत्परे सूत्रो जगु ॥

गर्भ [60] A सन्धि, which see

गर्भाङ्क [51] An act within an act e.g. in
उत्तरात्म or स्तब्धलि When in the body of an act, the
principal characters of a play are represented as
witnessing a play enacted before their eyes, then
occurs गर्भाङ्क

चतुष्टय [119] It is a जति of ताल the modern
चोताल It is named after the number of वर्ण in the
principal beat i e four.

चेट [54]: A man servant, usually an accomplice of the विट.

दक्षिण [121] A hero who is courteous to all his wives.

दण्डद्विदण्डक [114]: One or two sticks.

दिन्यचारी [107]: चारी is movement of an actress on the stage, while dancing. There are various types of चारी. This is probably the same as आवाशचारी i.e. the acting interpreting the movement in space.

दिव्या [92]: A divine heroine like an अप्सरा (e.g. उर्वशी.)

दूती [126]: A lady-messenger clever in persuading lovers to meet one another.

देवी [92]: Chief queen.

द्विपद्यक [106] A type of metre, a song. See SR. P. 319 ff.

छन्दसा द्विपद्येन स्याद्द्विपद्यः स्वरमुक्तिकः ।

तालहीनः सतालो वा ॥

This is a synonym of the classical metre दोषक. A प्रबन्ध or musical composition in which this metre is employed will also be called द्विपद्य.

द्विपदी [122]. A metre. A प्रबन्ध composed in that metre. It has कणताल. For its composition see SR P. 313-4.

धीप्रशान्त [52] A type of नायक, which see.

धीरललित [92] A type of नायक, which see.

धीरोदात्त [46] A type of नायक, which see.

धीरोद्भूत [61] A type of नायक, which see.

ध्रुवा [122] In the actual practice of the performance of a drama, there was a musical programme gone through. At the entrance of particular characters in particular scenes, certain songs were sung declaring their entrance. These were called ध्रुवास. भक्त as quoted in SR (P. 90) describes thus.

यानि चैव निबद्धानि छन्दोवृत्तिविधानतः ।
मुखप्रतिमुखादीनि गीताङ्गान्यैव सर्वशः ॥
यदात्मकानि तानि स्युर्ध्रुवासङ्गानि नाटके ।

Comm. on SR (P. 90) has this note: इति प्रवेशे यथैसूचनादेस्तासामन्वयता ज्ञेया ।

NS has one whole अध्याय for this—the 42nd.

ध्वनिका [122] Appears to be an item of musical programme.

नटी [46] सूत्रधार's wife.

नागरा [121] A type of नायिका, who is accomplished in all the fine arts.

नाट्यालङ्कार [47] Our dramaturgy recognises 36 decorative elements (अलङ्कार) to be employed in a drama. Just as there are अलङ्कार in Poetics, there are अलङ्कार in Dramatics also. See NS XVI, which describes these अलङ्कार.

नान्दी [18] Benedictory verse or verses. Sanskrit commentators usually quote the following verse for नान्दी

आशीर्नमस्त्रिदशाय ओ नन्दार्थमूचक ।
नान्दीति वक्ष्यते

Its main characteristics therefore would be

ties of a gentleman, and that he must be particularly self-controlled (धीर) and calm (शान्त).

धीरललित . DR, 2, 3.

निश्चिन्तो धीरललित कलासक्त सुखी मृदु

His qualities are: self-control (धीरत्व), light-heartedness (ललितत्व), no anxiety, fondness for arts (कलासक्ति), happiness and delicacy.

धीरोद्धत . DR, 2, 6

दर्पमात्सर्यभूयिष्ठो मायाह्वयरायणः ।

धीरोद्धतस्त्वह्वारी चलध्वजो विकश्यन् ॥

Self controlled, haughty (उद्धत), proud, jealous, deceitful, devoted to magic, egoistic, fickle, irascible and boastful—these are the qualities of the धीरोदात्त hero

धीरोदात्त, DR. 2, 5

महासत्त्वोऽतिगम्भीर क्षमावानविकथन ।

स्विये निगूढाहंकारे धीरोदात्तो दृढमत ॥

Self-controlled, exalted उदात्त very sobre, forbearing, not boastful, steady, with subdued ego, firm of purpose (दृढमत) and of great excellence (महासत्त्व)—these are the qualities of the धीरोदात्त hero

नायिका Heroines are of many types First principle to classify them is their marital relations. A legally married wife is called स्वीया or ऊया. Another's married wife, with whom the hero comes in contact is called अन्यया or परस्वीया. A courtesan with whom the hero has relations is called a वेश्या or सामान्या or मणिक्या These are thus described

स्वाऽन्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा । 2, 24

अन्यस्त्री वन्यकोटा च नान्योऽङ्गिरसे क्वचित् ।

कन्यानुरागमिच्छतः कुर्यादङ्गाङ्गिसमाश्रयम् ॥ 2, 32

साधारणस्त्री गणिका कलाप्रागल्भ्यधौर्त्ययुक् । 2, 23

छत्रकामसुखाधीश्वरतन्त्राहंयुपशङ्कान् ।

रक्तेव रञ्जयेद्वाङ्मयान्निःस्वान्नात्रा विवासयेत् ॥ 2, 34

रक्तेव स्वप्रहसने नैषा दिव्यनृपाश्रये । 2, 35

Thus from the viewpoint of marital relations the heroine may be स्त्रीया i. e. one's own wife, or अन्या i. e. a कन्या (a maiden) or another's wife (परकीया), or सामान्या i. e. a courtesan. 2, 32 makes it clear that परकीया should never figure in the principle रच. 2, 33-34 count the qualities necessary in a सामान्या.

Again, according to her age and consequent development of her own nature she is classified as मुग्धा (Inexperienced) मध्या (Half-experienced and प्रगल्भा (Experienced) or प्रौढा. These are thus described in DR.

मुग्धा नववयःकामा रतो वामा गृधुः कुधि । 2, 26

मध्वोद्यद्यौवनानङ्गा मोहान्तसुरतक्षमा । 2, 27.

धीरा सोत्प्राप्तवकीकृत्या मध्या साधुकृतागतम् ।

खेदयेदयितं शोपादधीरा पदपाशम् ॥ 2, 28.

यौवनान्धा स्मरोन्मत्ता प्रगल्भा दयिताङ्गके ।

बिलीयमानेवानन्दादतारम्भेऽप्यचेतना ॥ 2, 29.

सावहित्पादरोदास्ते रतो धीरेतरा कुधा ।

संतर्ज्ये ताडयेन्मध्या मध्या धीरेव तं वदेत् ॥ 2, 30.

द्वेषा ज्येष्ठा कनिष्ठा चेत्यमुग्धा द्वादशोदिताः ॥ 2, 31.

मुग्धा has the desire of new youth, is bashful in love-sports, and gentle in anger. मध्या has the love of rising youth, and is capable of enjoying

love sports till fainting. 2,28 describes these sub-varieties of मन्था according as she is धीरा, मन्था or अधीरा in her anger, towards her lover 2,29 describes a प्रगल्भा or प्रौढा She is blinded by youth, is intoxicated with love, absorbing herself as it were, into the body of her lover through joy, becomes unconscious even at the beginning of love-sports 2,30 describes the three varieties of प्रगल्भा according as she is धीरा, मन्था or अधीरा in her anger towards her lover Again both these मन्था and प्रौढा can be ज्येष्ठा (an elder wife) or वनिष्ठा (younger wife)

Again with reference to her mental condition due to her relations with the hero, a heroine is classified as स्वाधीनपतिव्या, वासकमग्ना, विरहात्खण्डिता, खण्डिता, कलहान्तरिता, विप्रलब्धा, प्रोषितप्रिया and अभिसारिका

They are thus described in DR.

आमामग्रावस्था स्यु स्वाधीनपतिव्यादिना । 2, 36
 आसन्नाभक्षतरुणा इष्टा स्वाधीनभर्तृका । 22, 39
 मुदा वासकमग्ना स्वा मग्ध्यत्यप्यनि प्रिय । 2, 39
 चिरयत्यव्यलीक तु विरहात्खण्डितोन्मत्ता । 2, 31
 हस्तेऽ वासकविहृते खण्डितार्थाकपायिता । 2 40
 कलहान्तरिताऽमर्षाद्विधूतऽनुत्तयातिधुर । 2 41
 विप्रलब्धोक्तममयमप्राप्तऽतिविमानिता । 2 12
 दग्धशान्तरस्य तु कार्यत प्रापितप्रिया । 2, 13
 कामानाऽभिगरेक्षीत सारयद्वाऽभिगारिका । 2 44.
 ितानि आत्मनेदाश्रयेत्यर्थे न्यभ्युपेक्षे ।
 सुखं वदत्या द्वे चापे कीदृशमन्यप्रद्वयिने । 2 15

When the lover is by her side and at her service, she is called स्वाधीनभर्तृका. One that decorates

herself to meet her lover when he comes, is called वासकसम्राज्ञा One whose lover tarries in coming to her, inspite of her being non guilty is called निरहेत्कठिता One who has discovered her lover having been disfigured through his love-sports with another woman is खण्डिता One who has repulsed her lover through anger and then suffers remorse is बलहान्तरिता One who is greatly insulted by her lover, by not turning up at the agreed rendezvous, is called विप्रलब्धा One whose husband has gone abroad on business is called प्रेषितप्रिया One, who being love lorn goes to meet her lover herself, or makes him to come to her is called अभितरिका 1,45 gives the characteristics of these नायिकास

निर्धारण or निवारण [108] An item of musical programme

निर्वहण [62] सधि, which see

पताका [47] An अर्धप्रहृति, which see

परकीया [73] Another's wife, A type of नायिका, which see

पाचाली [07] A kind of रीति

पीठमर्द [07] He is called a पताकानायक, He is thus described in DR

पताकानायकास्त्वन्या पीठमर्दो विचक्षण ।

तस्यैवानुचो भवत विचिद्गन्ध तद्गुणे ॥ २, १२

He is intelligent, following the नायक, devoted to him and is slightly inferior to the नायक in all his qualities BP describes him thus (P 91)

स पीठमर्दो विश्वास्य कुपितस्त्रीप्रसादय ।

उन्मी [128] A heroine who has remarried

प्रकरी [47] An अव्ययकृति, which see

प्रणवताल [114] A type of ताल

प्रतिसुख [115] A सधि which see

प्रवेशक [47] प्रवेशक and विष्कम्भक are two introductory scenes. When a dramatist thinks that in the representation of his plot there are some incidents which are not very important from the dramatic viewpoint, but which are such as would be inevitable for connecting the link of the plot, he suggests such incidents by such scenes. e g in उत्तरराम, in the first act राम abandons सीता. The 2nd act proper begins after 12 years with राम going to kill शत्रुघ्न. What happened during these 12 years (e g the birth of लव and कुश etc) is necessary for the proper appreciation of the plot. So the dramatist puts an interlude scene and suggests these incidents. Such scenes are of two types called प्रवेशक and विष्कम्भक. They have following characteristics.

प्रवेशक (1) It should not occur in beginning of the first act. It can occur in the beginning of any other act. (2) In it all the characters should speak in Prakrit i e all the characters figuring therein are low ones.

विष्कम्भक (1) It can occur in the beginning of any act even the first. (2) It is called पुरविष्कम्भक if all the characters therein are such as use Sanskrit only and it is called निषविष्कम्भक if some

of the characters speak in Sanskrit and some in Prakrit

प्रस्तावना [48] Several types of प्रस्तावना are explained earlier (See P 48) Following are the requisites of a प्रस्तावना

(1) It should occur in the beginning of a play (2) In it सूत्रधार should converse with his wife who is called नदी or his attendant who is called पाणिपार्थक or मापि or विद्रुपक Or he may enter alone and address the audience. (3) In the course of this conversation or speech, the audience should be informed about the name of this play the name of the author and his history (4) Before closing the प्रस्तावना the सूत्रधार should introduce the character or the incidents of the actual beginning of the first act

All these features are not present in all our extant plays For instance in मत्स्य's plays only the सूत्रधार enters and introduces the play and goes away and (3) Is altogether absent In कालिदास's dramas, except the personal history of the author all other points are seen While in later plays like those of हरि and भवभूति all these details are present

प्रौढा [126] A heroine experienced in love sports
See नायिका

नयनी [63] A harlot

विद्रु [45] An अर्थप्रकृति, which see

वीज [45] An अर्थप्रकृति which see.

भगताल [106] A type of ताल भगताले अनुर्वि दु नगणध

विगमवान् । T SR. I, 444

भारतावक्य Though nowhere found in theory, almost all our extant dramas append a verse at the end of the play, which is called भारतवक्य In this verse the hero of the play asks for a blessing from the most revered personality in the play. It has been suggested that this verse was recited in honour of भरत who is supposed to be the founder of dramatic science on this earth. Others think that it is a mass prayer by all the actors together, as one of the synonyms for an actor is भरत For this discussion see my paper 'Bhagavadayukam and Bharataavākya' in IHQ

भारती [46] A वृत्ति, which see

भाव [47] An emotion See २४

भोगिनी [123] A type of नायिका BP describes her thus (P 291)

स्वयं प्रवृत्तसुखता प्रवृत्ते भोगात्मनि ।

सपत्नीनामसद्वना भोगिनीति निगद्यत ॥

When the love sports begin, she herself makes the start and she does not tolerate co wives

मत्तपात्री [106] An item of musical programme

मल्लताल [114] A type of ताल । मत्त ओ विगमन्तद्विगमन्त चतुर्लघु SR I, 410

• मत्तगंधी [106] A musical song is called गीत मत्तगंधी is a type of गीत It is thus defined SR P. 141

गीता नलयामया विचित्रतलय पदम् ।

द्वितीयाद्यो मयय्य तत्पद स्तरमयुतम् ॥

सप्ततीयपदे से च तृतीयस्या हुते ल्ये ।

इति त्रिराष्टतपदी मागधी जगदुर्बुधा ॥

मात्रा [106] Time taken in pronouncing one लघुरर्ण This can be a type of ताल etc also

मानिनी [92] A type of नायिका One who, feeling insulted by the conduct of her husband is angry with him is called a मानिनी

मातृ [46] An attendant of सूत्रधार, पारिवर्तिक

मार्गनिका [106] An item of the musical programme

मुख [47] A सन्धि, which see

मुखा [92] A heroine inexperienced in love-sports See also नायिका

मुरचाधरवाद्य [114] A beating drum probably नौदल

वृत्ति [121] Pause in music

रम्या [106] An item of the musical programme a ताल or the like

रस [47] Theory of रस is peculiar to Indian dramaturgy It has also played a very important part in the science of Poetics To understand this theory let us take an example An actor stages the part of राम, in separation from सीता He wishes to create a tragic feeling in the mind of the audience The process by which he will achieve his end will pass through the following stages

[1] (a) This feeling originally relies upon राम and सीता If these two are non-existent the feeling

will not arise at all. Therefore these two hero and heroine are the sources from which the feeling arises. (b) This feeling, after thus rising is nourished or excited by the environments like clouds etc. So far the process is mostly unconscious. But soon, these two stages begin to act upon the body and mind of the actor. [2] Due to the physical effect, he has tears in his eyes etc. [3] Due to the mental effect first there arises a vague feeling of dejection, etc. At this stage the process begins to be conscious and soon [4] this vague feeling if nourished, takes the form of a permanent mood which we call grief. Here the process becomes fully conscious.

These stages in the terminology of the theory are designated as follows:

[1] (a) The hero and the heroine on whom the feeling originally rests are called *आलम्बनविभाव*. [1] (b) The environment which excites the feeling is called *उद्दीप्तविभाव*. Both these form one stage called the *विभव* stage. [2] The physical effect of the first stage is called *अनुभाव* or *मन्त्रिक अनुभव*. [3] Its vague transitory mental effect is called *स्वभाविक*. [4] And the last stage where this transitory mental effects become deep rooted and take the form of permanent mood is called *स्थायीभाव*. Thus [1] (a) and (b) are *विभाव*. [2] is *अनुभाव* and [3] and [4] are *स्थायीभाव*.

When this process goes on in the mind of

the actor it is subjective only but as the actor goes on interpreting the various stages by his histrionics, speech etc., the audience also goes through the same stages. Here the process becomes objective also. When this process (objective as well as subjective) reaching the last stage of स्थायी भाव, is completed, the minds of the audience experience a subtle pleasure which is termed as रस. रस is the ultimate pleasurable mental condition, which is the outcome of the *whole* of the above process.

अनुभावs are named as स्तम्भ, प्रलय, रोमाञ्च, स्वेद, वैकर्ण्य, वपेय, अग्न and वैस्वर्य. व्यभिचारीs are named as निर्वेद, ग्लानि, शंका, अतूयो, मद, धम, आलस्य, दैन्य, चिन्ता, मोह, स्मृति, भृति, कीडा, चपलता, हर्ष, आवेग, जडता, गर्व, विषाद, औत्सुक्य, निद्रा, विस्मृति, त्रास, नितर्क, स्वप्न, विबोध, अनर्प, अवहित्य, उग्रता, मति, व्याधि, उन्माद, मरण. स्थायीभावs are the following रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा, विस्मय, and (निर्वेद). And the रसs are शङ्कार, हास्य, वरुण, रोद्र, वीर, भयानक, वीमल अद्भुत and (शान्त).

देवकs [16] Separate (not simultaneous) movements of hands, feet, waist and head. A division of कायिकाभिनय.

लय [121] Rhythm created by reciting syllables in proper time measure.

लास्याङ्गs [68] लास्य is the gentle dance. Theory recognises ten types or elements of लास्य. BP describes them thus

मेघपद स्थितपात्रम सीने पुञ्जगण्डिका ।
प्रच्छेदक त्रिमूढस्य सैन्धवात्स्य द्विमूढकम् ॥
उत्तमोत्तमर्क चैतदुन्नतप्रत्युक्तमेव न ।
लास्य दशविधं चेतदङ्गनिर्देशकम्पनम् ।

वसन्त [106] A type of ताल See वसन्तो न्मो ।
SR D, 451

वर्ण [106] A प्रबन्ध See SR P 305

वर्णताल [104] A type of ताल, वर्णभिन्नो द्रुतो लोप
SR P 436

वर्षेनिवा [122] A type of ताल

वाचिक [70] A type of अभिनय, which see

वायताल [16] A type of ताल

वासकताल [125] A type of ताल

वासकपञ्चा [115] A type of नायिका, which see

विट [52] One of the assistants of the hero
He is thus defined

एकविद्यो विटधान्यो DR, 2, 13

एकविद्यो विटस्तस्य कामतत्रेषु बोधालम् BP, P 94

His main qualification was his proficiency in
the art of love Therefore he alone figures in भाष

विद्वक् [46] One of the assistants of the hero
He is thus defined

दृश्यकृष्ण विद्वक् DR, 2 13

विद्वक् प्रवचोपेक्षैर्हस्यकृत्याद्विद्वक् ।

वीर्यमयस्य पुरतः प्रयोजता नायिकादियु ॥ BP 14

विभा [17] See रस

विमर्श [60] Same as अभिर्भा, which see.

विशम [105] A word used for 'a scene'

वीर्य [60] Following are the वीर्यस (DR, 3,
1)

उत्साहकृतविशम प्रवर्धयितुं वीर्यम् ।

वारेत्यपि वीर्ये मत्त आस्यदितात्त्रिक ।

and clear emotions by means of various चरित
उत्तमोत्तम = Speech of one who is anxious and who is
unmindful of persons by his side, and उक्तप्रयुक्त
= Fierce conversation caused by anger

These लस्याङ्गs may be employed in a drama
at several places

SR gives a set of देशीयाङ्गs which are worth
noticing here (P 7934)

चालिधात्रिवदथाथ लडि सूक्तमुरोक्षणम् ।
धसकथाङ्गहर स्य दोषारो विहसी मन ॥
लस्याङ्ग नि दशैत नि देशीं देशीविदो विदु ।
कोमठ सत्रिठास च मधुर ताललास्ययुक्त ॥
न तिदुत न मिमद श्रव्यताप्रचुर तथा ।
पादोदरुग्निवाहूना यौगपयन चालनम् ॥
चात्रि सा शैश्वर्यामुत्प्राया चाश्विही भवेत् ।
मुकुमार तिरधीनं विलाससिक्त च यत् ॥
युगपरधटिवाहूना चञ्चल सा लङ्घिता ॥
वर्णयोदविपहुल लसतीगततसयो ।
विजम्बेनाविजम्बेन सूक्तं तद्वयतालनम् ॥
विजम्बेनाविलम्बेन कुचयोर्भुजशीर्षयो ।
ललित चालनं तिर्यस्तज्जा प्रादुर्दोक्षणम् ॥
धसक स्यात्सुगर्हितं स्तना गीतयन स्यात् ।
सतालउचितोपेता कमारुहार्थं द्वयोनति ॥
धनुर्वदङ्गहार स्यादिति नि शङ्कभाषितम् ।
विचित्रिर्यगधो मूर्ध्नो गतिरोधारयो मा ॥
स्मिन् स्याद्विहरी यत्न शङ्करागनिर्भर ।
अभ्यस्तादय एवातिसूक्ष्मप्रत्यप्रमाणिभार ॥
गीतादेशगत स्याद्वस्तुशालन्मनो नाम् ।

These are, of course, not meant here

वसन्त [106] A type of ताल. See वसन्तो मर्मा ।
SR D. 451

वर्ण [106] A प्रबन्धः See SR P. 305

वर्णताल [104] A type of ताल; वर्णभिन्नो द्रुतौ लोग.
SR P. 436

वर्धनिका [122] A type of ताल.

वाचिक [70] A type of अभिनय, which see.

वासताल [16] A type of ताल.

वासवताल [125] A type of ताल.

वासवपद्मा [115] A type of नायिका, which see.

विट [52]: One of the assistants of the hero.
He is thus defined,

एकविधो विटश्चान्यो DR, 2, 13.

एकविधो विटस्तस्य कामतत्रेषु कौशलम् BP, P. 94.

His main qualification was his proficiency in the art of love. Therefore he alone figures in भाग.

विदूषक [46] One of the assistants of the hero.
He is thus defined.

द्वार्यहृष विदूषकः DR, 2, 13.

विहृताः प्रवचोवेगैर्दास्यहृत्स्याद्दिदृषुः ।

पीडमान्यस्य पुरतः प्रयोक्तुं नाविद्यदितु ॥ BP. 44.

विभा [47] See रस

विमर्श [60] Same as अभिमर्श, which see.

विमान [105] A word used for 'a scene'.

वीच्यङ्ग [60] Following are the वीच्यङ्गs (DR, 3, 13-26):

उत्थापकश्चैवगिरिं प्रावद्विगते उग्रम् ।

नानेव्यपिबले गते भ्रातृदिग्वारिदे ।

असत्प्रलापव्याहारमृदवाणि त्रयोदश । 3, 13

गूढार्थपदपर्यायमाला प्रथोत्तरस्य वा ।

यन्नान्योन्य समालापो द्वेषोद्घात्य तदुच्यते ॥ 3, 14

यत्रैकत्र समावेशात्कार्ये अन्यत्रसाधयेत् ।

प्रस्तुतेऽन्यत्र वाऽन्यत्स्यात्तत्रावलगित द्विधा ॥

असद्भूत मिश्रस्तोत्र प्रपञ्चो हास्यकृन्मत । 3, 16

श्रुतिसाम्यादनेकार्ययोजन त्रिणत त्विह ।

नटादिश्रितयालाप पूर्वरात्रे तदिष्यते ॥ 3, 17

श्रियामैरप्रियैर्वाक्यैर्विलोभ्य छलनाच्छलम् । 3, 18

विनिवृत्त्याऽस्य वाक्कली द्विलि प्रत्युक्तितोऽपि वा । 3, 19

अन्योन्यवाक्याधिक्योक्ति स्पर्धयाऽधिवल भवेत् । 3 20

गच्छ प्रस्तुतसम्बन्धिभिन्नार्थे सहसोदितम् । 3, 21

रसोक्ततत्त्वान्यथा व्याख्या यत्रावस्थान्दित हि तत् । 3, 22

सोपहासा निगूढार्था नालिखैव प्रहेलिका । 3, 23

असम्बद्धकथाप्रायोऽसत्प्रलापो यथोत्तर 2, 24

अन्यार्थमेव व्याहारो हास्यलोभकर नच । 2, 25

दोषा गुणा गुणा दोषा यत्र स्युर्मदव हि तत् । 2, 26

In the body of a regular-full fledged drama these served the purpose of introductory elements DR has a note to that effect

एष मय्यतमेनार्थे यात्र च क्षिप्य सूनसूत ।

प्रस्तावनान्ते निर्गच्छेत् ततो वस्तु प्रपञ्चयेत् ॥ 2, 27

सूनधार, at the end of the प्रस्तावना should introduce the plot or a character thereof, by means of any one of these elements

1 उद्घात्य=[it happens when there is mutual conversation or series of questions and answers, with synonymous words, having ambiguous sense

2 अवगति would occur when, due to coincidence, opposite objects are fulfilled or when in the work

in hand, some other end is achieved

For instance उदाहृत्य would occur when शकुन्तला on the verge of being united with the King got rebuff from him, and the second would occur, when owing to some coincidence, one gets his इट्. In the first अनिट् comes up from the प्रस्तुत, in the second इट् follows

3 प्रवच is constituted when there is mutual humorous praise, through untrue speech

4 विवृत happens when many interpretations of some speech, are possible on account of resemblance in sound

5 छद्म occurs when deception takes place through temptation caused by अप्रिय speeches, though they sound like प्रिय ones

6 वादवेष्टि would happen when some incomplete speech is cut off in the middle significantly or when there are two or three retorts

7 अधिबल occurs when there is speech which, through rivalry shows superiority in mutual speech

8 गड्ग when, with regard to the प्रस्तुत speech something carrying a different sense is uttered all of a sudden it is गड्ग

9 आस्यदिश occurs when a speech full of रत्न is explained away in some other way

10 मलिन is a speech like प्रदेलिख in which there is joke and which has some hidden sense

11 अमत्यन्त्र is improper prattling, constituted mainly of irrelevant talks

12 व्याहार is that speech which produces humour and temptation hinting at some other sense altogether

13 रूढ is caused when faults are represented as qualities and qualities as faults

वृत्ति [56] वृत्ति is a style They are called वैशिकी, सत्वती आरभटी and भारती They are thus described in DR

तद्व्यापातास्मिन् वृत्तिश्चतुर्धा तत्र वैशिकी ।
 गीतश्रुत्यविलासार्थैर्मृदु शङ्कारचेष्टितैः । 2, 77.
 नर्मसूक्ष्मैर्जतस्फोटैश्चतुर्भिरुज्ज्वला । 2, 78
 वैदग्ध्यकीडित नर्म प्रियोच्छन्दनात्मकम् ।
 हास्यतैव सशङ्कारभयेन विहित त्रिधा ।
 आत्मोपशेषसमोगमानी शङ्कार्यपि त्रिधा ।
 शुद्धमद्रभय द्वेषा त्रेधा नागवेज्ञचेष्टिते ॥
 सर्वे सहास्यमित्येव नर्माष्टादशभेदितम् । 2, 79
 नर्मसूक्ष्म सुखारम्भो भयान्तो नवसप्तमे । 2, 80.
 नर्मस्फोटस्तु भयान्तो सूक्ष्मोऽत्परसो लघौ । 2, 81
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 मन्त्रार्थदैवशक्त्यादे साधात्य संप्रभदनम् । 2, 86
 प्ररूपोत्थापकार्यान्यकारणात्परिवर्तक । 2, 87.
 एभिर्गैश्चतुर्ष्वेव सत्वत्सारभटी पुनः ।
 मायेन्द्रजालप्रामाणीधीर्भ्रान्तादिचेष्टितैः ॥
 संक्षिप्तिका स्यात्संकेतो वस्तुत्यागवपानने । 2, 88.
 संक्षिप्तवस्तुत्वेना संक्षिप्ति शिल्पयोगतः ।

- पूग्नेतृनिवृत्त्याऽन्य नेत्रन्तरपरिग्रहम् ॥ 2, 89
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 भारती मसृष्टप्रायो वाग्व्यापारो नडाधय ।
 भेदै प्ररोचनायुक्नैरीषीप्रहमनसुखे । 3, 6
 उन्मुखीकरण तत्र प्रशसात प्ररोचना । 3, 6

BP has the following for भारती वृत्ति P 228

या वाग्वापारो मुह्ययोज्या स्त्रीवर्जिता मसृष्टपाठ्ययुक्ता ।
 स्वनामधेयैर्मरुतै प्रयोज्या सा भारती नाम भवेत् वृत्ति ॥

Thus there are four वृत्तिस कैशिकी is soft, सात्वती
 is grand, आरभटी terrible and भारती is eloquent

चंद्राक्षी [52] A courtesan

व्यभिचारी [47] stage of transitory mental effect
 in the रस theory See रस

मात्वती [०8] A वृत्ति which see

सात्विक [47] Same as अनुभाष See रस Also a
 type of अभिनय which see

सामान्या [73] A courtesan See also नायिका

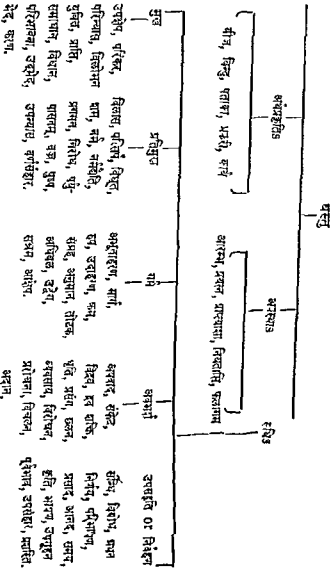
मुतात्र [119] A kind of तात्र

सूत्रधार [46] The manager of a dramatic
 company

गधि [47] Like the अर्थप्रवृत्तिस and अवस्थास, रधिस too
 are essential for the plot-structure of a play In
 the plot of a play, sometimes we get well defined
 junctures These are called, रधिस Following is

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12

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